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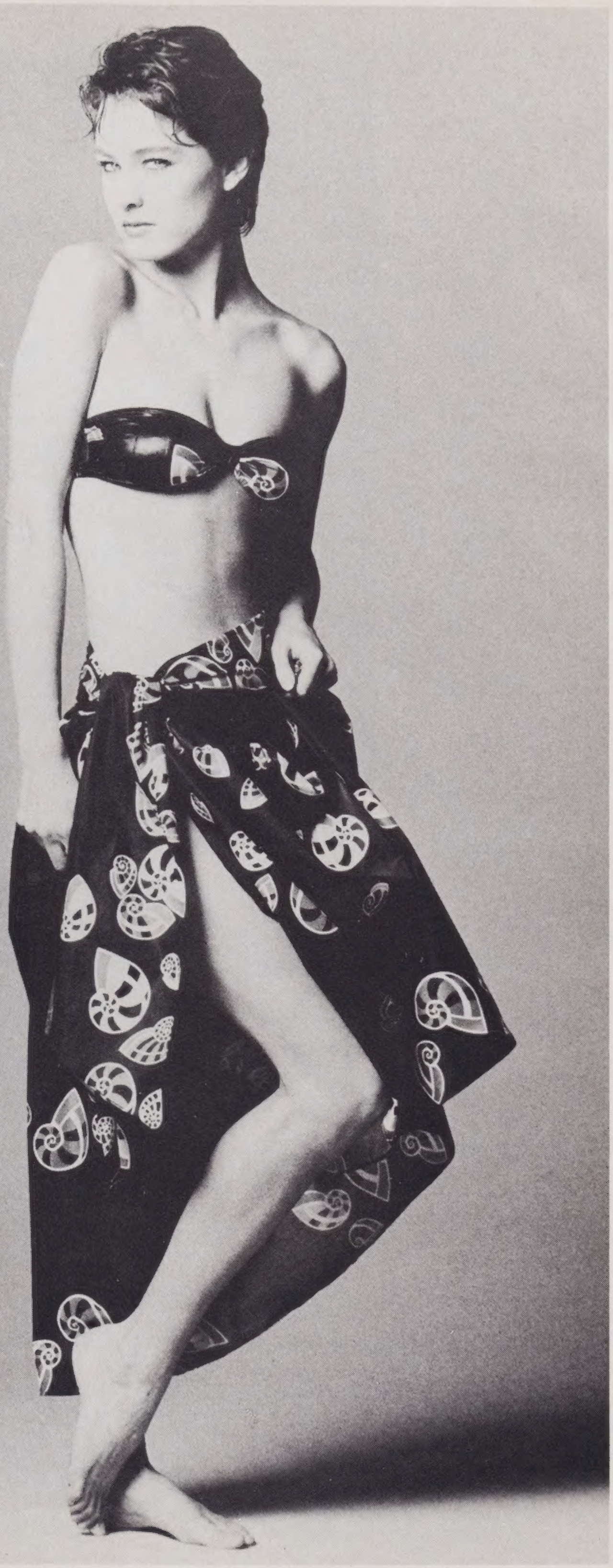

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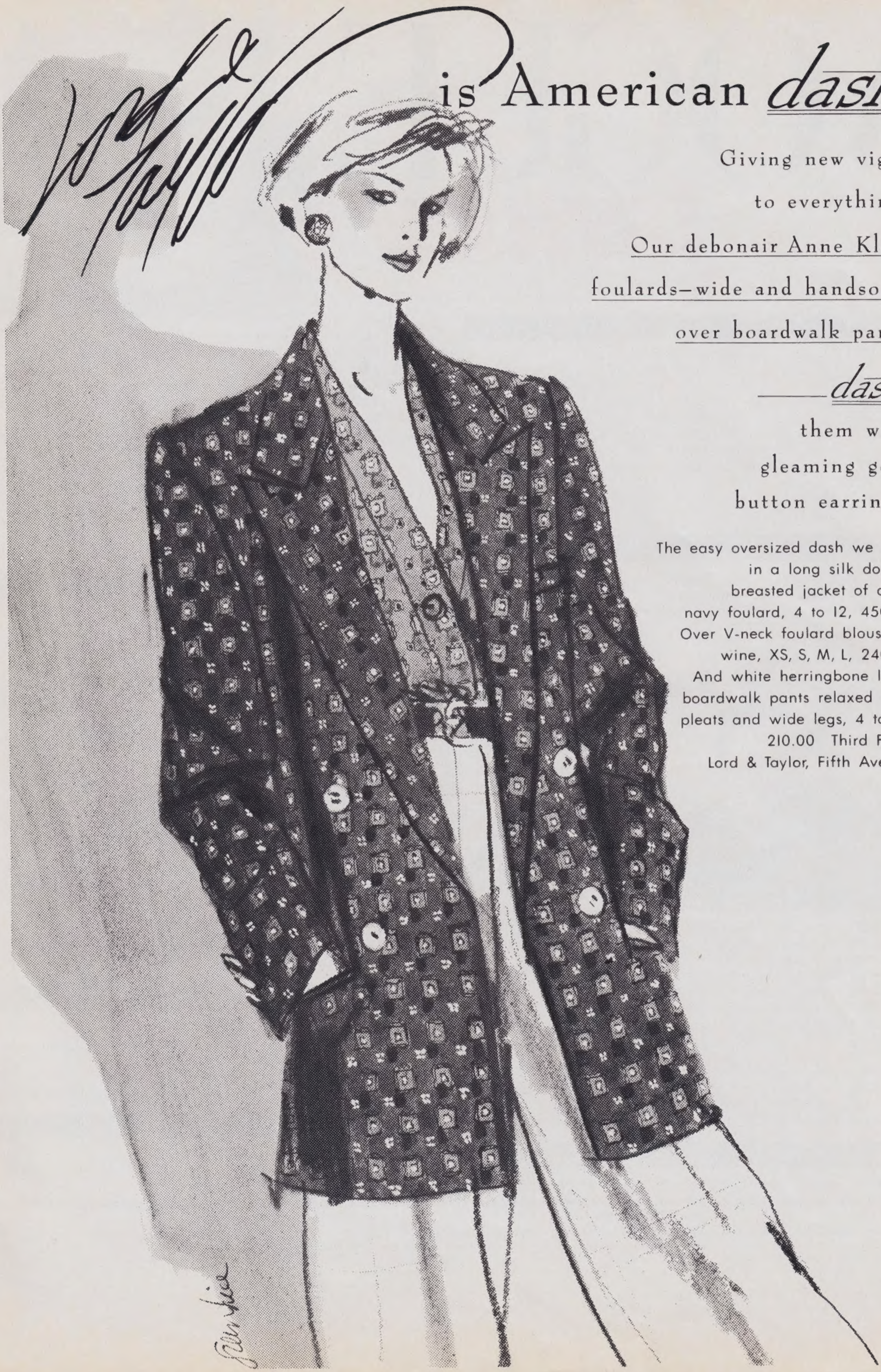

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january

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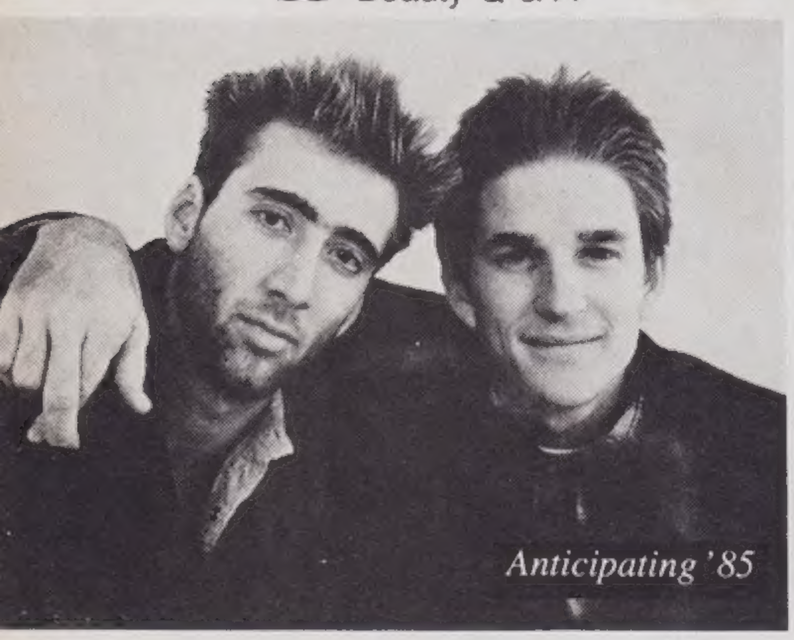
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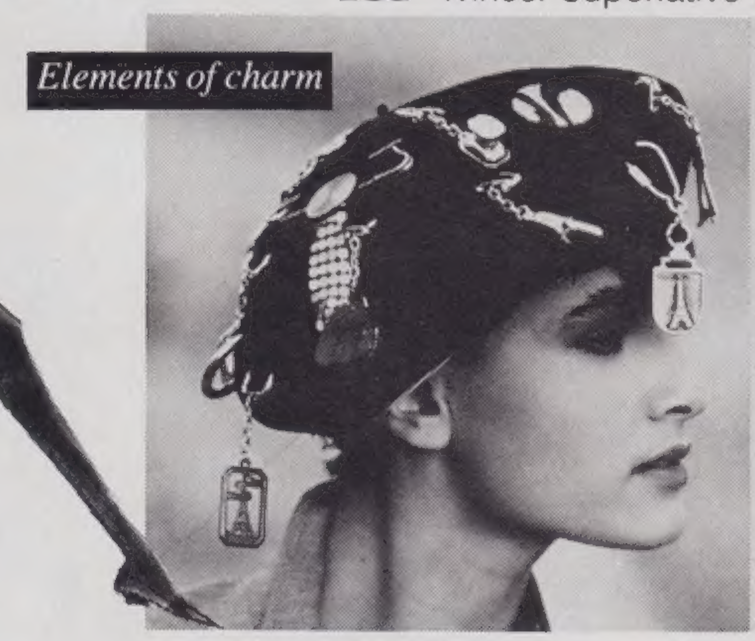
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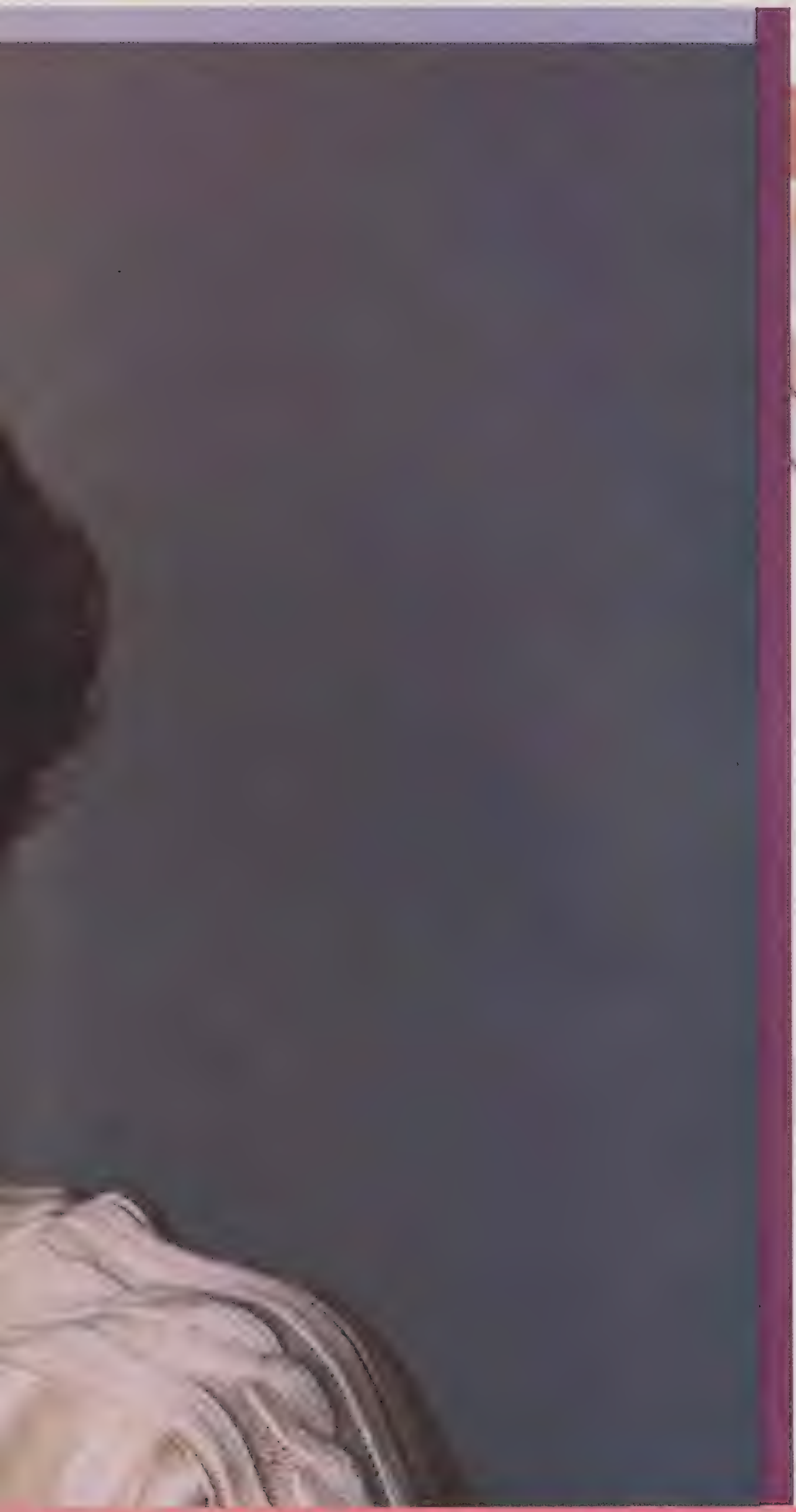

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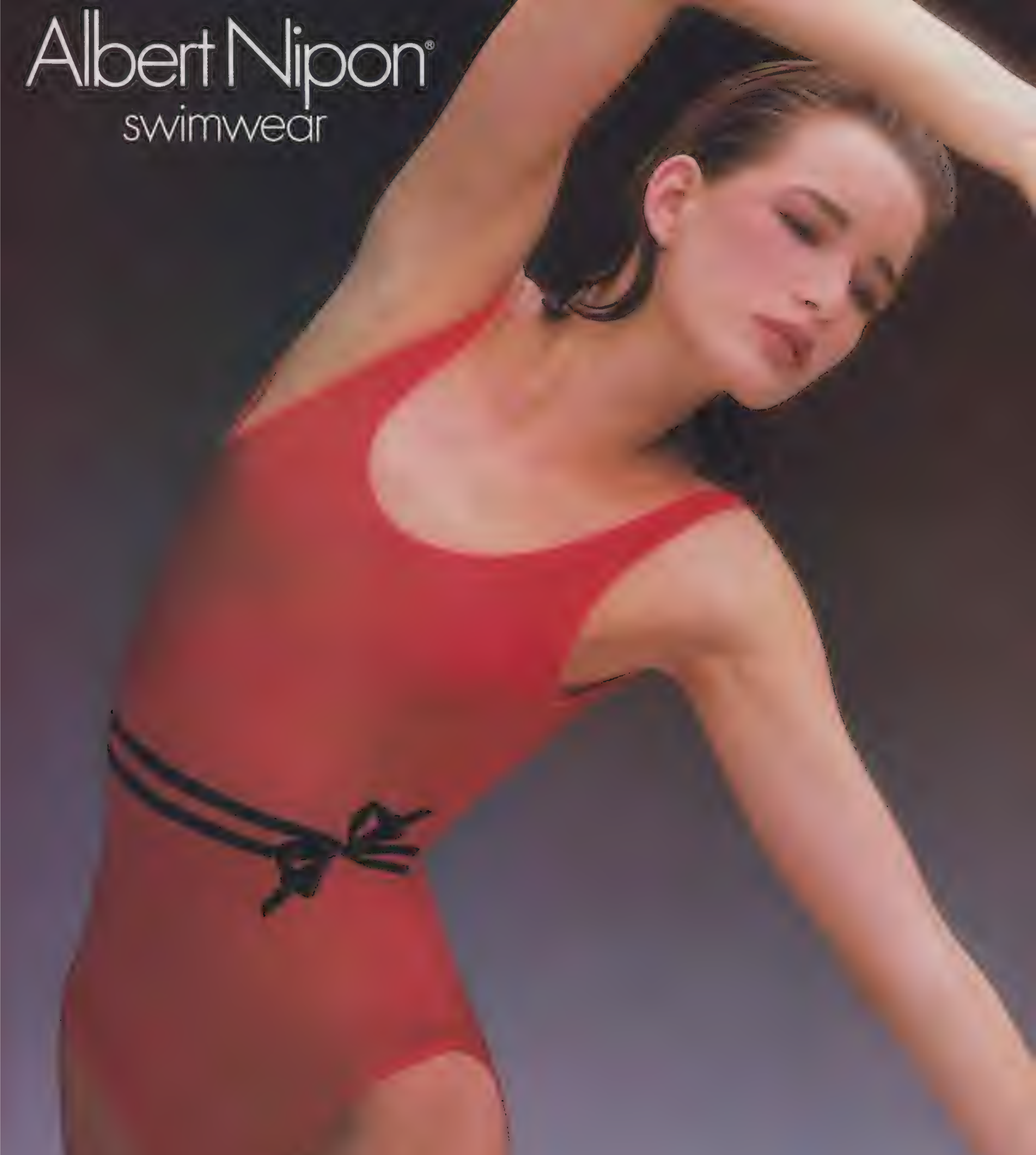

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A new year, a time to take advantage of all the beauty boosts available now. And available they are, making American women's skin as outstanding as our legs, our energy. Actress Shari Belafonte Harper, at left and on our cover, has the look: healthy skin with played-down makeup, a jolt of red to set it off. . . From Chanel: Skin Regeneration Treatment (see "Age Proofing Skin," page 244) to do the groundwork for Indigo eyeshadow lined with Violet and Black; Lip Rouge in Rhapsody; a whisk of Beige Luxury Powder all over. Stephen Sprouse sweater and cap. Earrings by Wendy Gell Jewelry. Makeup by François Nars. Photograph by Avedon.

Results when you want them: now **When women's skin acts up, they want solutions now—not six weeks from now, one reason why treatment has become increasingly more powerful, fast-acting, designed to be used not necessarily on a regular basis but for exceptional needs. These new "problem solving" products are especially appropriate for mid-winter skin. . . La Prairie Cellular Cycle Ampoules (prescribed use: twice a year) counteract the assaults of cold air, indoor heat to immediately improve skin's texture. On lips—an area vulnerable to year-round parching—L'Oréal's new-next-month Crème Protective in stick form, can be worn alone or under lip color; Avon's Advanced Moisture Makeup Perfecting Lip Conditioner includes sunscreens. Both improve the look of lipstick. Meeting the dehydrating/sun-damage challenges of harsh winter wind/high-altitude conditions, there's Georgette Klinger's Ski Survival Kit of body, lip, and face protectors.**

Advanced skin treatments, a commitment to good skin-caring habits account for women's best-ever skin. And now—along with light-handed application—a new breed of cosmetics plays up skin health instead of faking it. Sheer foundations, clear color rubs, pale blushes, blotted lipsticks, even translucent loose powders replace opaque makeups, revealing natural—and very attractive—skin tone, texture.

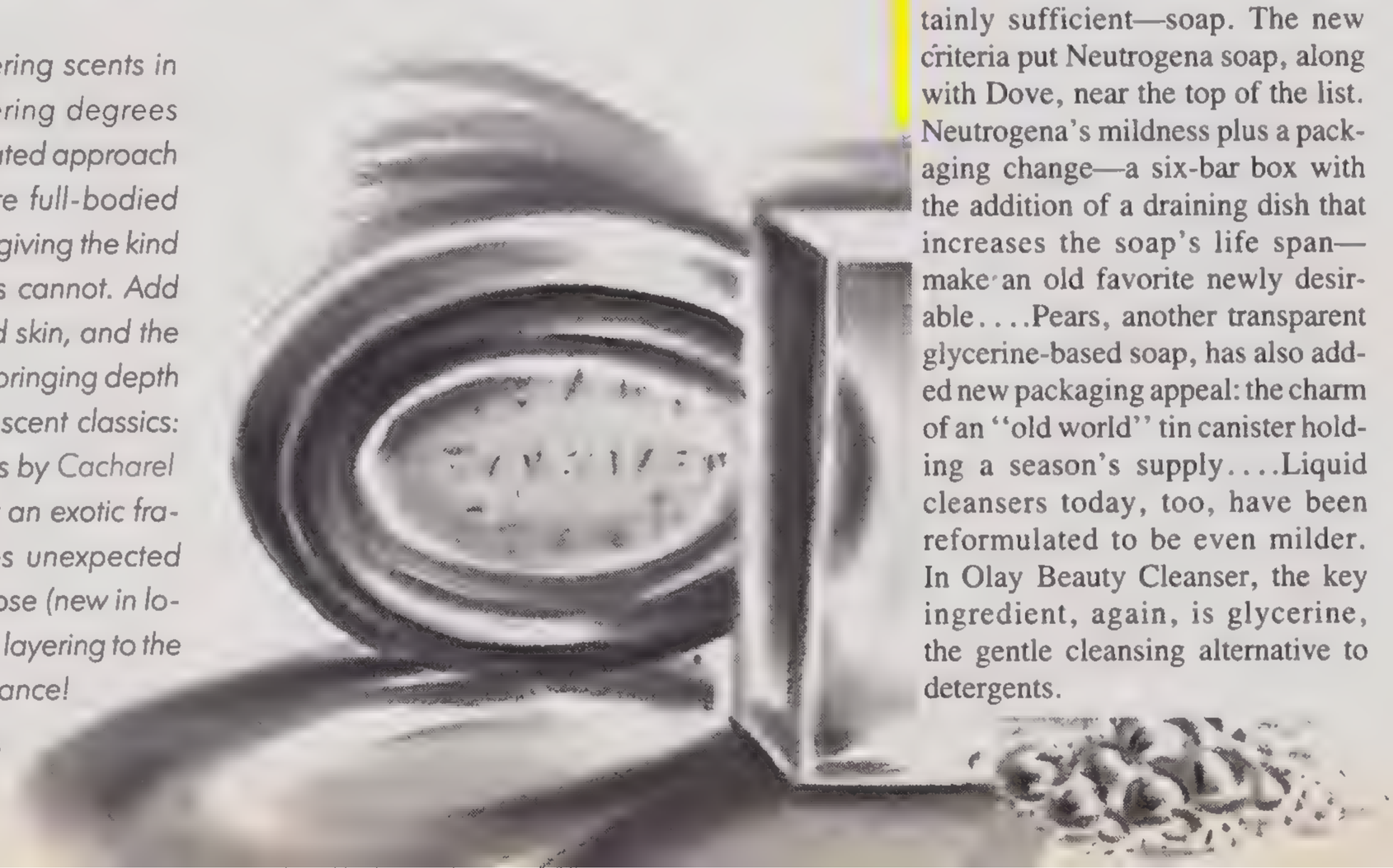
scent depth

Layering scents in differing degrees of strength is a practical as well as sophisticated approach to fragrance. Many fragranced lotions are full-bodied enough to stand on their own as day scents giving the kind of airiness that most full-strength perfumes cannot. Add perfume at night to lotion- or soap-scented skin, and the lighter fragrance underscores the perfume, bringing depth and length to its wear. New extensions of scent classics: Anaïs Anaïs Crème Parfumée Pour Le Corps by Cacharel . . . and Maja, known best as a soap, now an exotic fragrance, as well. Fragrance layering gives unexpected richness to a one-note floral, such as Tea Rose (new in lotion form). For men, Crabtree & Evelyn takes layering to the limit with twelve forms of a single spicy fragrance!

AL HUGHES

skin comfort

"More than 50 percent of American women have a facial skin problem that can be aggravated by a soap that is not mild," said Albert M. Kligman, M.D., professor of dermatology at the University of Pennsylvania Medical School. For sensitive skin—a category that includes dry, breakout-prone, sun-exposed, or flushed conditions—a mild soap makes the difference between comfort and long-term irritation. Dr. Kligman's recent examination of soaps found that mildness means a lower-lathering, easily removable, somewhat less-efficient—but certainly sufficient—soap. The new criteria put Neutrogena soap, along with Dove, near the top of the list. Neutrogena's mildness plus a packaging change—a six-bar box with the addition of a draining dish that increases the soap's life span—make an old favorite newly desirable. . . .Pears, another transparent glycerine-based soap, has also added new packaging appeal: the charm of an "old world" tin canister holding a season's supply. . . .Liquid cleansers today, too, have been reformulated to be even milder. In Olay Beauty Cleanser, the key ingredient, again, is glycerine, the gentle cleansing alternative to detergents.



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LANCÔME
PARIS

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Your Letters

City life
Good job on your seven American Cities report [October, 1984]. I thoroughly enjoyed each city's biography. I live in Miami and Kathleen Madden's article made my day. It let others see that Miami is *not* the "crime capital" of America or the place to live if you're over sixty.

Keep up the good work. Great October issue.

Jennifer Palmer
Miami FL

See you in September
You did it again! Your September issue was fabulous. Around the first of July, I begin anticipating your September Vogue. Actually I haunt the mailbox at the end of every month in anticipation of the next Vogue, but the September issue seems to have more flair. . . .

Pamela E. Leverett
Boise ID

Travel bug—infectious?
I have yet to read a travel article by Despina Messinesi that I don't want to hop on the next plane and check out everything she describes. Her sensitivity to the nuances of each place visited and her never-ending excitement and pleasure in being in new places is indeed infectious.

I don't know how long she's been writing for Vogue, but since I've been reading it for nearly fifty years, I thought it was time for a "thank you."

Ruth W. Kurie
Chimayo NM

Editor's note:
Ms. Messinesi isn't telling how long she's been writing for Vogue; but her experience and her talent are invaluable.

Movie "madness"
I was very pleased to read Jesse Kornbluth's laudatory review of *The Gods Must Be Crazy* [October, 1984]. I saw the film five years ago while living in Singapore. In a country holding four official languages (Tamil, Malay, Mandarin and English) and a concomitant diversity of religious and culinary practices, this gem of a cross-cultural comedy of errors had us all rolling in the aisles.

Erika Masterson
Houston TX

Thoughts on "The Brain"
I read [Cathleen Schine's] review of the public television documentary "The Brain" [October, 1984] and I am totally appalled. . . I disagree with [her] reference to the documentary as being "light on facts, and very heavy on the wonder of it all." I think [she was] anticipating too much from the episodes. "The Brain" is merely allowing the average viewer to get a chance to learn about the brain in a context that can be easily understood. I don't feel that the show was intended for the purpose of giving long, drawn-out lessons on the brain, as [she] obviously surmised. If the shows are "light on facts," as [she] so humbly put it, it is because the average viewer is not educationally prepared to understand all of the intricate concepts; and therefore the present format enables people to watch the episodes and walk away with an understanding that is justifiable to their needs.

"The Brain" was not produced for neurologists and neurosurgeons to watch, because they undoubtfully comprehend the information, but instead it was produced for the people who find the brain an intriguing subject and would enjoy learning about its functions. . . .

I realize that [she is] entitled to [her] opinion and that it is neither right nor wrong, but I wish [she had] looked more deeply into the concept of the show and not relied so heavily on [her] own personal expectations. . . .

Stephanie Dell'Aquila
Totowa Boro NJ

Heart of "Country"
Re: Molly Haskell's review of *Country* in your November issue: The remarkable portrayals by [Jessica] Lange and [Sam] Shepard will probably never receive the credit that is their due. Urban mainstream critics simply have no frame of reference.

Country, believe me, is not "latter day Depression." It is now in much of the rural Midwest. "Fun" and "sex appeal" are drained when circumstances reach crisis proportions.

The two actors adroitly depict the bitter struggle with realism and taste. If Oscars are awarded for acting, they will be among the top contenders; if for entertaining, it will be another matter.

Margaret Dorr
Marcus IA

Living by the magazine
I've grown up with Vogue. When I leafed through my first issue, I was a high school kid getting my first startling glimpse of adult style. Now that I'm launching a personal-style consulting service, Vogue, always fresh, new and well-photographed, becomes a business tool!

Laurie Joan Aron
New York NY

Language romance
I refer to the superb November issue and Barbara Rose's fine article on Giuliano Gori of Prato and her statement, ". . . to his easily distinguished guttural Florentine accent." Permit me to clarify this.

I lived in Florence, Italy. *The* "snob"—their word, by the way—accent of Italy is that of Florence. . . the Italian of Dante. The people of Prato, known as Pratesi, do have a very guttural accent. For example, *una Coca-Cola* becomes *una Hoha-Hola, una cosa per la casa* becomes *una hosa per la hasa*, in the mouth of a Pratesi. In that region of Italy, they call it "swallowing their C's."

This disparity fascinated me and I did research while living there. The story is that a Spaniard named Cardoza, passing through Florence in the fifteenth century, was directed, instead, to Prato, to loot it, which he did. He also left behind "swallowed C's." Knowing, first-hand, the Italian love of and talent for embroidering the facts, and the intense rivalry of towns mere miles apart, perhaps this should be taken with a grain of salt.

But the Florentines, too, have a distinguishing linguistic feature: *Per piacere*—"Please"—is pronounced pee-ah-CHAY-ray elsewhere but pee-ah-SHAY-ray in their city. Why? I do not know. I do know, however, that chic Florentines pretend to speak Roman Italian with other Florentines when trying to score points—saying pee-ah-CHAY-ray, instead of pee-ah-SHAY-ray—but purposely use the Florentine accent when speaking with Italians not from Florence! When I asked my very-social-conscious Florentine friend why she did this, she answered, "Is like this. Is the way we are. Also, we know we have best accent. Italians are very complicated, you know." If I didn't know then, I found out, believe me. . . .

I've been reading Vogue for forty years. Yes, I was a precocious child.

Yours for linguistics, and linguine. . .

Patricia Frost
Oakland CA

The natural look?
I have long bought Vogue rather than other fashion magazines because it does not typically insult the reader with articles such as "How To Interview Your Plastic Surgeon" (an article in another magazine recently). Now, however, I am wondering in what direction your magazine is headed. In the August issue, on your "Beauty Now" page, you quote Giorgio Armani as saying that "to go natural is impossible, even for very attractive women." This outrages me! I do not care about this Armani, nor for his opinion of women as Not Good Enough, no matter how "very attractive" they are! He defines the way women must be, and your magazine legitimizes his incredibly arrogant and demeaning view of these "clients" of his—women—by writing in glowing terms about this Italian designer who has "strong opinions about the way a woman should look." If you believe that women relish reading such nonsense, you are very mistaken. We want to be comfortable in our own unique styles, which is why we buy magazines such as Vogue: to glean from current offerings what suits us before we shop for clothing. What we do not want is to be told that this man, or any other, has the divine right to tell us how we "should look." . . .

Teresa Whitehurst
Nashville TN

GEORGES
MARCIANO

PHOTO: MARC HISPARD

bloomingdale's

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For skin that just gets
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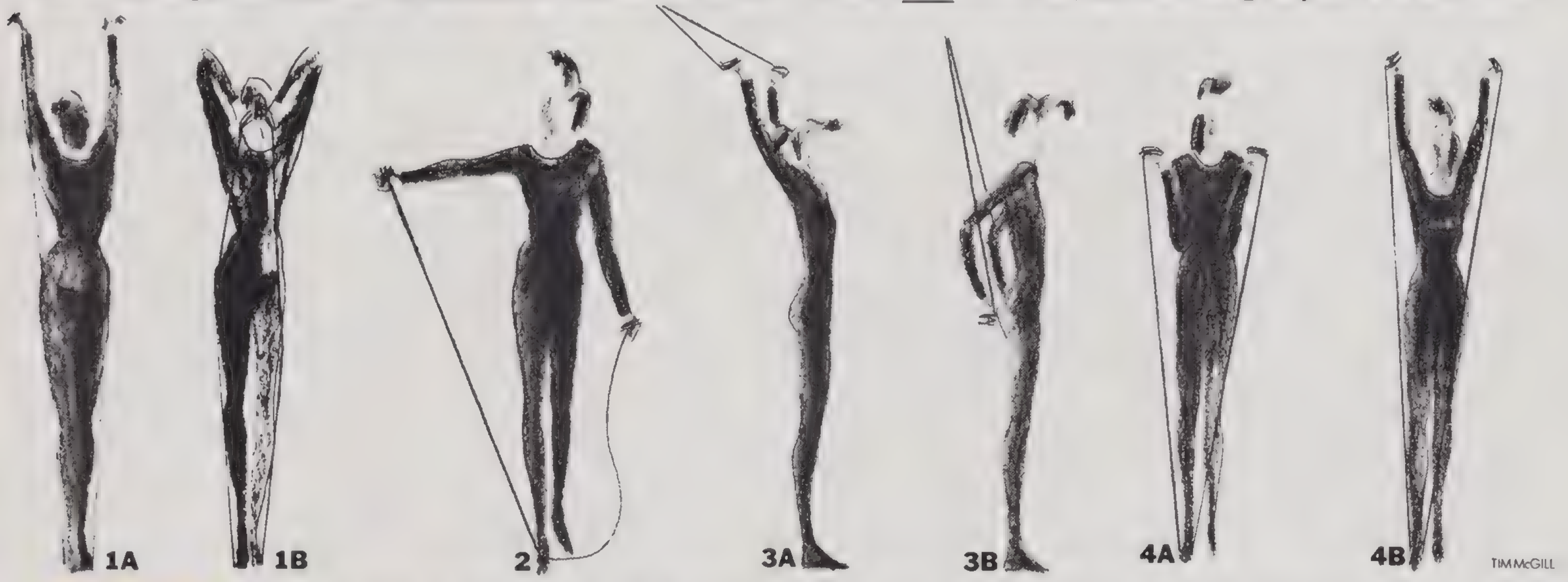
All Clinique products are
allergy tested and fragrance free.

new moves

For fast-track women: a safe, lightweight, take-anywhere shape-up plan

The rubber resistance tubing in action here (a close-up look, page 246) is Exer-Tubing, used by therapists for strengthening injured, weak muscles and adapted by movement therapist Marianne Battistone for her clients—busy men and women who travel frequently. Six-foot lengths of the lightweight tubing are available in five "strengths"—yellow (the lightest), red, green, blue, black—for beginners who want to tone and for more advanced exercisers who want short-term strength maintenance programs.

After getting your doctor's O.K., start with 10 repetitions. Use a color/resistance that's comfortable; when you can do 20-30 reps easily, switch to the next-level tubing. Women advanced enough to use black know their muscle needs and should do enough reps to fatigue the area being worked. Maintain movement in both directions; don't let tubing snap back in the "return."

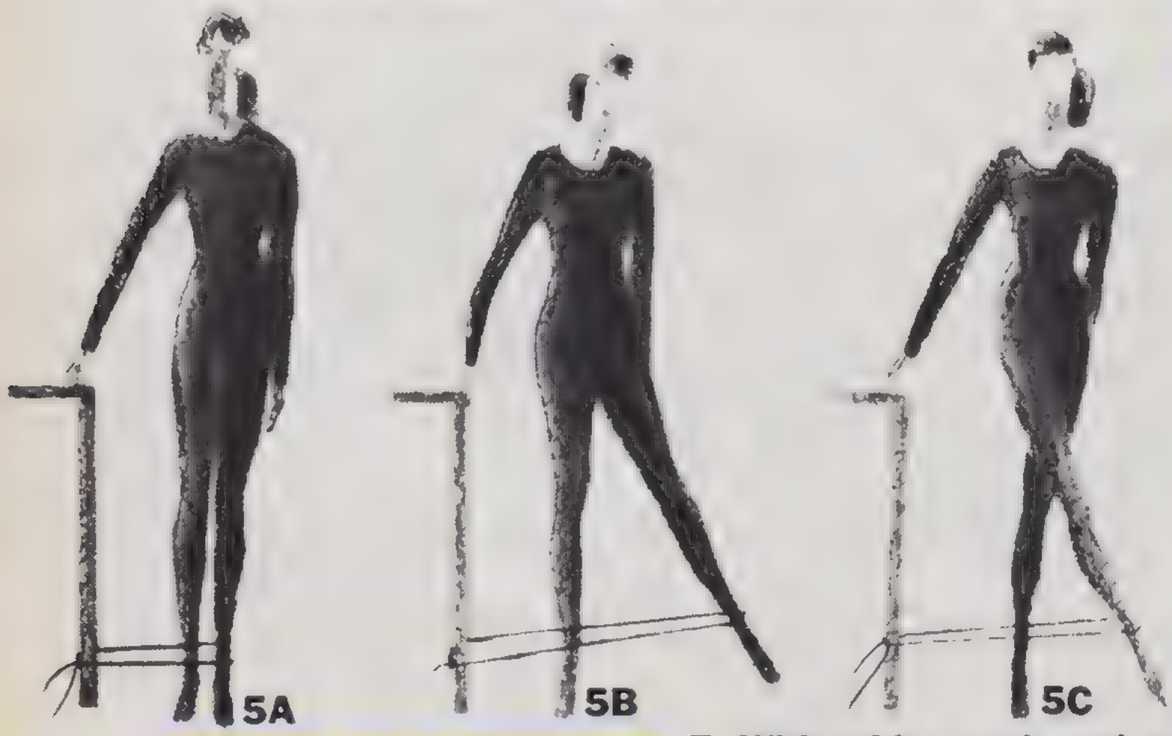


UPPER BODY **1. To work back of upper arms (tricepses): Anchor tubing under feet; wrap ends around hands. Extend arms slowly overhead (A), then bend elbows, bringing palms to neck (B). Return. Do reps.**

2. For shoulders: This exercise is done in three parts. Hold tubing under right foot with arms at sides. Extend right arm to side (as shown). Return to start. Do reps; other arm. From the same starting position, extend arm directly in front of you. Return to start. Do reps; other arm. Repeat exercise; but bring arm to a diagonal.

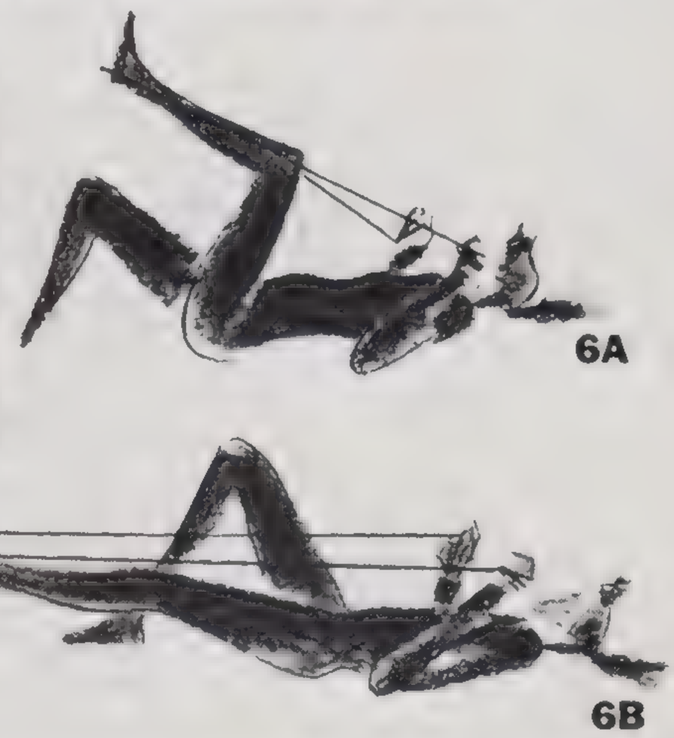
3. To work upper back, tie center of tubing (A) securely to overhead support and hold ends with arms extended (this exercise also has three parts). Bend elbows and bring arms down behind waist (B). Return to start. Do reps. Part 2: Bring arms down in front of you. Return to start. Do reps. Part 3: Keeping arms straight, pull down to sides and return to start. Do reps.

4. Bicepses curl/Overhead press: With tubing under one foot and wrapped around hands, bring hands to shoulders (A) then extend arms overhead (B). Do reps.



LEGS **5. For outer/inner thighs: Tie tubing securely to support at ankle level. With outside leg in tubing (A), extend leg to side (B). Do reps. Turn around; and do reps, other leg. Next, put inner leg in tubing as shown (C) and cross over outer leg. Do reps, other leg.**

6. For legs, buttocks: Lie on back with knees bent, tubing hooked around left foot. Lift bent leg (A) and keeping back flat, arms still, extend leg (B). Do reps, other leg.



TRUNK/ABDOMEN/ARMS **7. With tubing anchored at foot level, wrap ends around hands with arms extended, back rounded (A). Compress abdominals to keep spine round and stretch tubing by pulling back elbows. Roll back (with back still rounded) until lower back almost touches the floor (B).**

where to find it

For more information on this exercise-tubing system: write to Marianne Battistone, c/o Sports/Dance/Fitness, P.O. Box 1704, Fort Lee NJ 07024. Exer-Tubing is also available from health-care suppliers or ask a physical therapist where you can get it.

A similar program—from Rena Ettlinger of Rena's Gym, Chicago—uses large rubber bands available in two thicknesses that, when held and stretched by ankles and wrists through a series of movements, work all muscle groups. (For a set of bands plus instructions for the complete workout: send $12.95 ppd. to Rena, Inc., Box 11887, Chicago IL 60611.)

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PEOPLE ARE TALKING ABOUT...

HEAVY PETTING: Animals have provided the ideal subjects for animation—the etymological kinship between the two words is a happy one—but Martin Rosen's *The Plague Dogs* is as far from *Dumbo* and *Bambi* as *Watership Down* (Rosen's previous film) is from *Peter Rabbit*. In fact, the basis for the new film is another Richard Adams novel, this time about two dogs who have escaped from an experimental laboratory.

Rowf, a Labrador retriever (voice of Christopher Benjamin), and Snitter, a fox terrier (John Hurt), have been savagely ill-used. But unlike most animal movies that allow us to cry for ourselves at one remove, the story of Snitter and Rowf is beyond tears. It's closer to those *noir*ish 'forties films in which two fugitives, trying to go straight, dig themselves deeper into a hole with every step. This is one of the most anguished yet engrossing animated films ever made. —M.H.

TEXAS TECH: A lurid Texas melodrama involving—what else?—blood and money, *Blood Simple* strains credulity at every turn, yet brothers Joel Coen (director) and Ethan Coen (producer) on their first time out manage with such showy, bravura confidence that we allow ourselves to sit back in our seats—or forward—and enjoy the ride.

Blood Simple is less than a masterpiece, but it's more than a successful audition for the Coen brothers' talents. Their technical high spirits never detract from the labyrinthine plot of illicit love, greed, and revenge. Let's hope when they "go Hollywood," they don't lose the wit and resourcefulness they lavished on this delightfully small "tall" tale. —M.H.

Top photo: WILLIAM COUPON

MOVIES . . . MOVIES . . . MOVIES . . . MOVIES . . .

WAR BONDS

Just when everyone's trying to forget about Cambodia—a country we never knew as well as its neighbor, Vietnam, or felt quite as responsible for—along comes an extraordinary movie like *The Killing Fields* that forces us to look again. Shot in Thailand under the direction of Roland Joffé, a newcomer to film chosen by producer David *(Chariots of Fire, Local Hero)* Puttnam, this is one of the quietest "war" movies ever made; yet, it's an indelible portrait of the excitement, horror, and confusion with which journalists experience war.

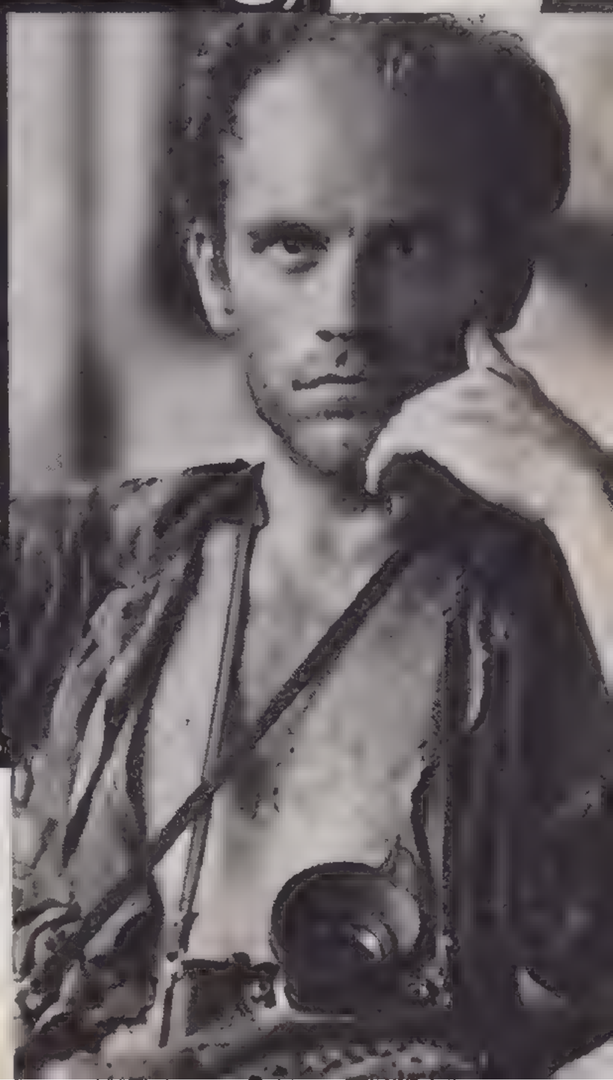
What you're likely to remember is not the bombs and bloodshed, but the landscape and the faces—the grey skies and brooding, beautiful, murderous swamps, and the witnesses and sufferers: children scared and scurrying from the inexplicable horror of U.S. bombs; a young woman dashing through the rubble of bodies while carrying on a wild monologue; John Malkovich as a dissolute-looking news photographer, uprooted; Sam Waterston as the reporter Sidney Schanberg—intelligent, driven yet baffled by his own helplessness. Most impressive of all is the quiet yet uncommonly vivid Haing S. Ngor as Dith Pran, the Cambodian who became Schanberg's guide and friend and the object of a desperate search when captured by the Khmer Rouge.

The emphasis on the human face of war and the Cambodian people is in the spirit of the dispatches that Sidney Schanberg wrote for *The New York Times* during the early 'seventies and that form the basis of the film along with the story (published in the *Times Magazine*) of his search for Dith Pran. It was the smart and equally driven Cambodian who had helped him to get his stories, steered him to the people, saved his life when the Khmer Rouge first invaded Phnom Penh. But when the time came to return the favor, Schanberg found himself powerless in the face of an enemy whose brutality he had perhaps underrated.

The movie raises, without ever really confronting, the question of journalistic naïvete. Schanberg, now a columnist with *The New York Times*, is a reporter who takes himself and his mission pretty seriously; *The Killing Fields* treats him and his profession even more reverentially than he treats himself. Along with its journalistic piety and kid-glove treatment of "real" characters, Bruce Robinson's screenplay is heavier on sentiment than analysis . . . or information. It's one of those movies that's so good you want it to be even better—to show us, for instance, how the friendship between Schanberg and Dith Pran became what it was, rather than asking us to take it on faith.

Still, for all its flaws, *The Killing Fields* is a powerful, exhilarating film, one that respects the otherness of its subjects as few films do. There are both curiosity and dignity in the way the camera looks at the Cambodians, and the way our eyes are brought so often to rest, as if mesmerized, on the person of Haing S. Ngor. An actual Cambodian refugee, who endured even more harrowing trials in escaping than Dith Pran, he radiates both the density of experience and the will to survive. He seems to provide a glimpse into his people's hearts and minds without ever violating the barrier of silence that separates us from them. —MOLLY HASKELL

"The Killing Fields": an exhilarating, powerful film about the persistence of friendship in the midst of evil



Above: the real life Sydney Schanberg and Dith Pran. Right: actor John Malkovich

ENDLESS PA

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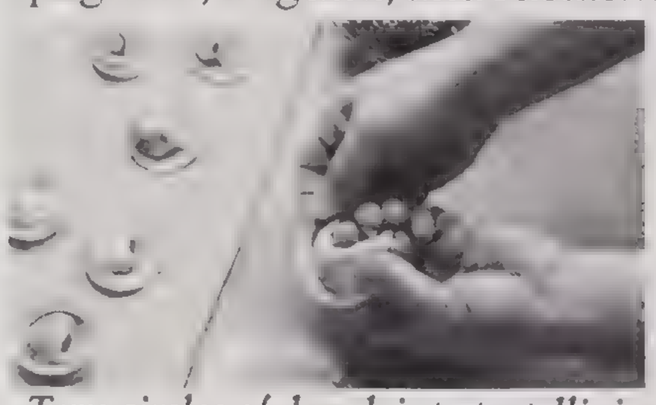

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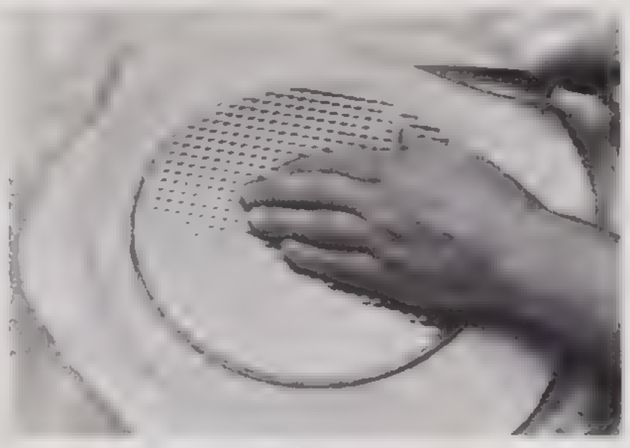

Cutting the lid for a pasta pie.

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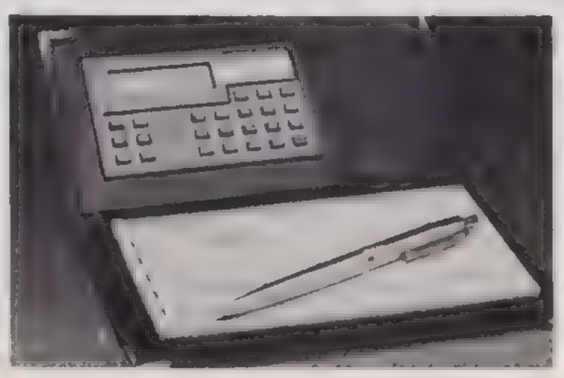

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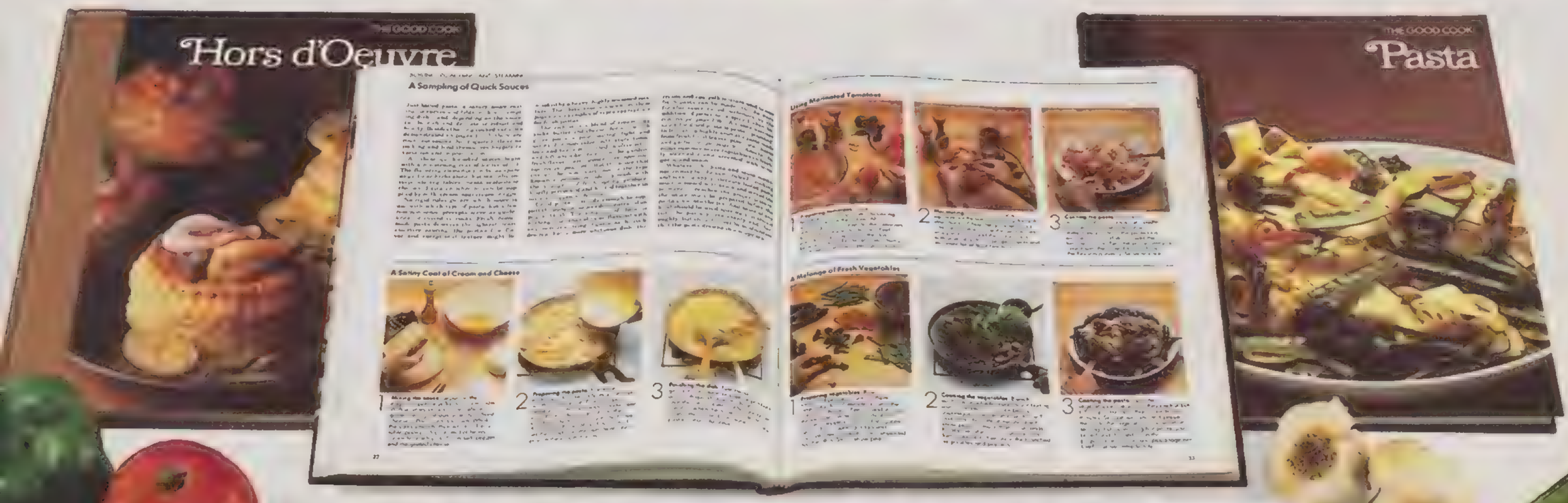
STABILITIES

A pasta soufflé. Tomatoes stuffed with tiny orzo. Pasta rolled with ricotta and spinach. Pasta primavera.



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NEIMAN-MARCUS

Timothy Hutton as falconer and secrets seller, Christopher Boyce

Why spy? John Schlesinger tells the true story in *The Falcon and the Snowman*

TEEN TRAITORS

Director John Schlesinger shades his eyes from the blistering Mexican sun, the better to watch the actors Timothy Hutton and Sean Penn lock horns during a crucial scene from *The Falcon and the Snowman*, Schlesinger's eleventh and perhaps most controversial movie to date. The film, due this month, is his ironic and quirky account of how Christopher Boyce (Hutton) and Andrew Daulton Lee (Penn)—monied Palos Verdes pals barely out of high school—stumbled upon sensitive defense secrets in the mid-'seventies, slipped them to the Soviets, then got shunted off to federal prisons on the heels of the country's splashiest espionage trial since the Rosenbergs'. The film is based on the book by Robert Lindsey.

Prickly subject matter aside, the picture is a high-risk affair for Schlesinger, fifty-eight, director of *Midnight Cowboy*, *Sunday Bloody Sunday*, and *Marathon Man*. Recently, he has found himself pole-axed by critics and public alike after a string of expensive missteps such as *Yanks* and *Honky Tonk Freeway*.

Schlesinger, who transplanted himself from England to Hollywood in the mid-'seventies, admitted astonishment at the aversion of many Americans (and some film executives) to the Boyce-Lee spy saga. "I think we English have a different view of spies and espionage," he says. "Spies are often well-respected citizens living a totally double life. 'Irony' is a key word here. The English would say of a spy like Guy Burgess, for instance, 'But he was such a *nice* fellow,' or 'He went to my tailor.' Certain segments of American society seem to regard espionage as worse than the most extreme acts of violence—beyond rape or incest—even though you've been through extraordinary periods of self-discovery. Perhaps because America is much younger, you're not able to laugh so freely, nor recognize your contradictions."

Schlesinger's films are characteristically peopled with "fringe" dwellers, failed dreamers and antiheroes. "When I wanted to do *Darling*," Schlesinger says, "people said, 'Who wants to see a film about a girl who can't make up her mind and cuckolds everyone left, right, and center?' Or with *Midnight Cowboy*, 'Who needs a film about a couple of down-and-outers with crazy fantasies?' The money-people say, 'We want uppers.' Anytime I've tried being *(Continued on page 48)*

MARY ELLEN MA

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PEOPLE ARE TALKING ABOUT...

MOVIES...

(Continued) optimistic, romantic, or funny in a film, I've fallen on my face.''

Schlesinger rode out the aftershock of his film flops by staging a mammoth *Tales of Hoffman* at Covent Garden. However, it was with two modest television films that the director began inching back toward critical and public acclaim, an effort which many believe the release of *The Falcon and the Snowman* will solidify. Last year, Schlesinger reteamed two of his early co-stars, Alan Bates and Julie Christie, in a well-received HBO production of *Separate Tables*. Even more lauded was Schlesinger's modest-scale BBC film, *An Englishman Abroad*, featuring a benchmark performance by Alan Bates and co-starring Coral Browne (known to American audiences as the heavy in the film version of *The Killing of Sister George*). The film was based on Browne's real-life encounter with spy Guy Burgess during a tour in Russia during the 'fifties.

There is a ''small, very personal'' English film Schlesinger aches to tackle, but its fortunes may rise and fall on the reception given *The Falcon and the Snowman*. Schlesinger needn't worry. Few will mistake the film for standard Hollywood pap. In fact, in these conservative times, *Falcon* could prove a political bombshell for simply daring to serve up a balanced, ironic slant on the dangerous pranks the Russians and Americans play. It is also one of the few American films in recent memory that neither lampoons, nor panics over, leftist sentiments. If alternatives to the *Red Dawn* school of anti-Red paranoia can still find receptive audiences, *The Falcon and the Snowman* might just spark re-examination of a good deal more than a film director's reputation.

—STEPHEN REBELLO

THE NOT-SO-FAST TIMES OF AMY HECKERLING

In a high school English class, circa 1968, Amy Heckerling was forced to say what she wanted to be when she grew up. She vacillated between artist and 1930s chorus girl, until the guy alphabetically after her said he wanted to make movies. At that moment, Heckerling made up her mind.

Her directorial debut, the film *Fast Times at Ridgemont High* (1982), was a huge success, the first of the great dumb mall-generation movies. Then, after turning down lots of funny-preppy scripts that were supposed to appeal to teenagers in madras shorts, she dug up a Norman (*My Favorite Year*) Steinberg script she had read years earlier. This evolved into her second feature, *Johnny Dangerously*, which wants to be the *Blazing Saddles* of gangster movies. It is a spoof of every Cagney film you, and Amy Heckerling, ever watched on TV after school: cops accept Master-Bribe and real criminals eat take-out quiche in prison. Michael Keaton of *Mr. Mom* and *Night Shift*, who makes innocence funny, stars as Johnny, with Joe Piscopo (of *Saturday Night Live*) as the bad guy in a good gang.

Heckerling wears a blazer, blue jeans, and a tentative smile, like a new student during Freshman Week. She has an unadulterated Bronx accent and, living in California, she misses the New York waitresses who inquire ''regular?'' when she asks for coffee. Still, they love her in Hollywood: even before *Johnny Dangerously* was released, she had been signed up to direct *National Lampoon's Vacation in Europe*.

When I asked her what it was like to be a woman director, she said, ''I get asked that all the time, and I never really have an answer.'' So she asked a friend of hers what to say. ''Tell them,'' he said, ''that they think you're good at period films.'' She thought this was pretty funny and even true.

—DANA COWIN

A hot young director who – surprise! – is sick of goofy teenagers and broods about coffee

DEBORAH FEINGOLD

VOGUE, January, 1985

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MOVABLE FEASTS

Luis Meléndez's sumptuous still lifes transformed a "low" genre into high art. This month, his first American retrospective

BY BARBARA ROSE

To scholars and connoisseurs, Luis Meléndez (1716–1780) is among the greatest masters of still-life painting in the history of art. Yet he is hardly known outside his native Spain, where most of his ninety known autograph works have remained. Meléndez is also relatively unknown because he specialized in *bodegónes*—a type of still-life painting depicting food and kitchen utensils that first inspired artists in the Netherlands and later was developed in Spain. These simple scenes of everyday life were collected by the Spanish kings, and they influenced Velázques and Zurbarán in the seventeenth century. A century later, Meléndez, Goya's contemporary, was the principal heir to the tradition of the Spanish *bodegón*. In its modesty and humility, the *bodegón* was quite different from Italian and northern still lifes; not for Meléndez the great groaning boards of Flemish artists or the ornate decorative garlands of the Italians.

Meléndez's spirit is much closer to that of his other famous contemporary, Chardin, the great French still-life and genre painter. Indeed, in many ways, Meléndez *is* the Spanish Chardin. Like Chardin, he made of the "low" genre of still life a high art of monumentality, painterly expression, and intellectual sophistication. Chardin's still lifes, however, were often quite large, and they could be full of action and incident. Meléndez, as if to accent the modesty of his subject, generally painted small, static works that emphasize precision, clarity, and geometry.

From Caravaggio and his followers, Meléndez learned to create drama through lighting, depicting volume through sharp contrasts of light and shade that caused his subjects to appear surprisingly three-dimensional. As in Caravaggio's best-known paintings, light enters from a source outside the work and casts shadows that model forms into high relief. For Meléndez's vivid still lifes, the illusion of sculptural mass, the attention to details—especially the tactile qualities of surface and material—give a heightened sense of reality, a startling feeling of modernity, almost as if he had anticipated super-realism. His use of geometry as the basis of his compositions adds to this feeling; it certainly seems Picasso had Meléndez in mind when he painted his monumental classic still lifes.

Despite his lack of recognition, we are fortunate now to see the first Meléndez retrospective in the United States opening this month at the North Carolina Museum of Art in Raleigh, North Carolina. Organized by art historian Eleanor Tufts, the splendid show is accompanied by a scholarly catalogue by Tufts and curator Juan J. Luna of the Prado Museum in Madrid. We learn the facts of Meléndez's unlucky life, which may explain why, although he began as a portraitist with high ambitions of a court life, he died in poverty, a painter of seemingly simple arrangements of fruits, vegetables, and bread.

While Meléndez had a moment of glory, when King Charles III acquired forty-five of his still lifes to decorate his summer palace at Aranjuez (thirty-nine of these are in the Prado today), his career was tragically shadowed by the political error his father committed by criticizing the policies of the Spanish Royal Academy, which he had been instrumental in founding. Luis's father, the painter and court miniaturist Francisco Meléndez, was also an outstanding draftsman who taught drawing, insisting it was the cornerstone of art education. Luis was among the first pupils accepted by the new Spanish Royal Academy of Painting, Sculpture and Architecture when it opened in 1744, but he was expelled when his father dared to criticize the curriculum. Thus, the road to becoming a court painter was closed to the immensely talented Luis. It is not surprising he began to specialize in still life, which he imbued with a moral rigor, dignity, and discipline that frivolous court paintings generally lacked.

One cannot say Meléndez painted for the people, but he created a type of still life so popular that it was widely imitated and copied. However, no imitator could capture the vividness of the sensory impressions Meléndez was able to evoke—the associations with taste and touch that are so prominent in his work. Focusing on a narrow, modest subject, he created images that remain universally accessible. Because his whole family was made up of painters—besides his father, Francisco, his two sisters, Ana and Clara, his brother, his niece, uncle, and other family members were also artists—Luis Meléndez was steeped in the art of painting, and it shows in his refined and sophisticated work. The simplicity and directness of his style, the modesty of his subject matter cannot mask the fact that he was a truly great painter, whose humble wicker baskets filled with bread, wine flasks, and fruits speak with greater eloquence than the rhetorical style of his more fashionable contemporaries.

The exhibition travels to The Meadows Museum, Southern Methodist University, Dallas, from March 22-May 19; and National Academy of Design, New York City, May 30-September 1. ▽

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PEOPLE ARE TALKING ABOUT...

MUSIC... MUSIC...

SUBLIME RICKIE

Rickie Lee Jones seems to stumble into her hits. Her self-conscious combination of Beat insouciance and folky romanticism hasn't always balanced well. On *The Magazine* (Warner Bros.), she's shed her affectations and come up with an ambitious, balanced piece of music and a new sense of self-assuredness. Her songs ease naturally from flowing streams-of-consciousness to tight, repetitive declarations. Her voice is beautiful and malleable, ranging between a hoarse, beat growl and a crystal-clear, child-like soprano. Jones sings about the usuals: love, childhood, pain. But she's a merciless self-examiner, and when she shares her emotions, they take on the resonance of poetry. —PETER WATROUS

THE UNMAKING OF A MEZZO

Try to typecast Maria Ewing and you will fail: Her performances have been fresh and unpredictable from the start of her career. In her third year out, 1976, she conquered both NYC's Metropolitan Opera and Milan's La Scala in completely different fashions—the first with vivacity as Mozart's amorous pageboy, Cherubino, in *Le Nozze di Figaro*; the second with introspection as Debussy's gloomy royal waif, Mélisande.

Back then, the Cincinnati-born singer styled herself a mezzo soprano. Today, at thirty-four, she prefers the looser category of soprano. It's not that anything much has changed: the top notes have never given her much trouble, and her dark, honeyed timbre and the occasional burr in her middle voice still recall her mezzo beginnings. "The soprano category is safer," Ewing explains. "It leaves things more open." Her full and varied datebook bears her out.

When mezzos take the step up to soprano, it's usually a power play for the glamorous mantle of the prima donna. Ewing could easily pose as a Mediterranean princess, but glamour as such isn't greatly on her mind. Thus, upon graduating from her early success in *Figaro* with Cherubino, she moved onto the part in that opera of Susanna, a lady's maid—and not the grander part of Susanna's mistress, the Countess. "The question is, what can I bring to a role?" says Ewing. "I look for repertory that is comfortable for my voice *and* my personality. I must do what nature is telling me to do." Ewing is an inspired listener. —MATTHEW GUREWITSCH

HIP HOPERA

Pop entrepreneur Malcolm McLaren was just warming up when he foisted the Sex Pistols and new-wave poseur Adam Ant on an unsuspecting public. Genre perversion was to follow, and when McLaren started mixing urban dance music from the South Bronx with everything from Appalachian fiddling to Zulu chants, it seemed he had taken cross-cultural insemination to its limits. Hardly. McLaren's newest appropriation, Puccini's *Madam Butterfly*, is first in a planned series of assaults on the opera pantheon, and instant kitsch as well. By mixing the aria "Un bel dì vedremo," with a rap narration, the record keeps the hope and anguish of child/bride Madam Butterfly in the foreground, giving it an emotional pungency that McLaren may—or may not—have intended. —P. W.

Illustration ROBERT RISKO; photo, *left* SIR PETER HALL

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ANTRON LYCRA

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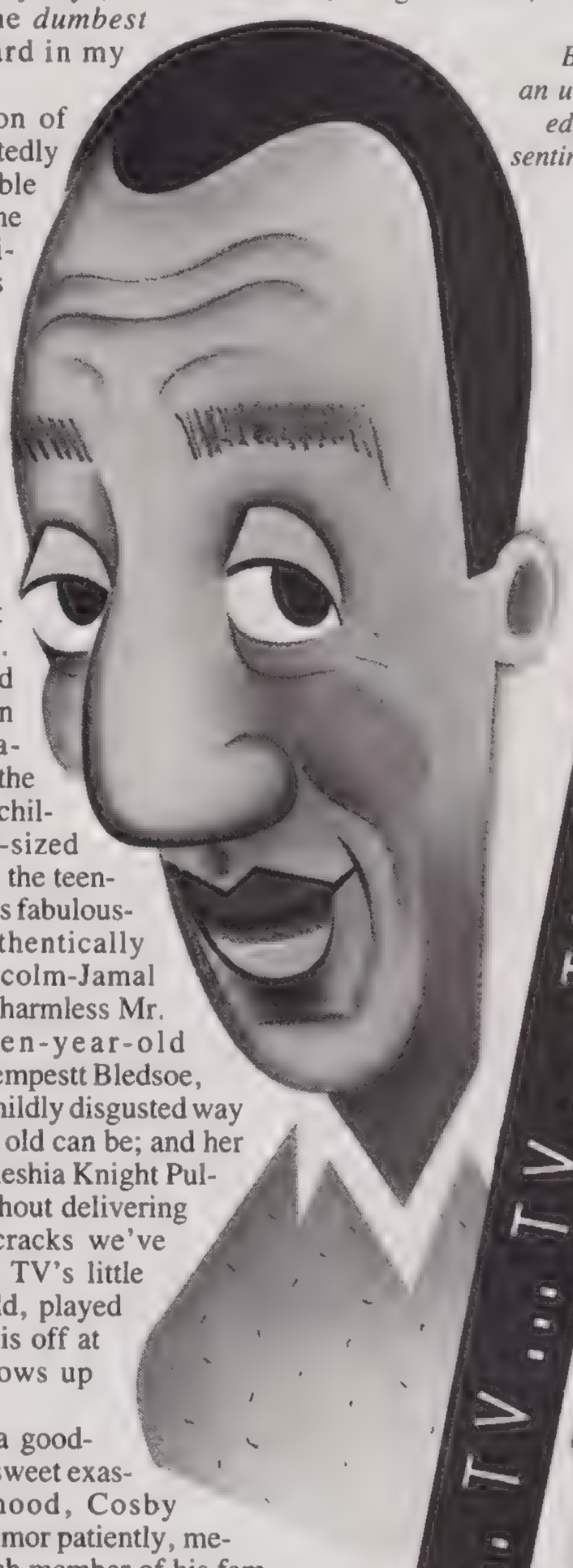
PEOPLE ARE TALKING ABOUT...

A GOOD COS

On *The Cosby Show*, a comfortable, amusing sitcom about a gynecologist, his lawyer wife, and their four children, Dr. Heathcliff Huxtable (Bill Cosby) threads his way through mounds of dirty clothes in his son Theo's room to lecture him on his bad report card.

Theo listens, then stands up and earnestly addresses his father, telling him: Look, Dad, you're a doctor and Mom's a lawyer, but I would love you even if you *weren't* successful, and so maybe you should love me, even if *I'm* not successful. "Just accept me for what I am," he says quietly, looking away. And the viewer hears the soundtrack audience sighing its approval, applauding a little.

"Theo," Bill Cosby says, his face serious, his gaze level, "son." He pauses. "That is the *dumbest* thing I've ever heard in my life."



Bill Cosby: an unexpected edge where sentimentality usually treads

It's the interjection of this kind of unexpectedly sound and uncharitable fatherly advice into the land of sitcom sentimentality that makes *The Cosby Show* work so well. The growling, side-stepping, self-absorbed creatures that make up an intelligent, upper-middle-class family are played by the best group of actors on any current family sitcom. They're attractive and irritable rather than gimmicky and abrasive. The children in the show seem like real children instead of bite-sized adults. Lisa Bonet, as the teenage daughter Denise, is fabulously beautiful and authentically contemptuous. Malcolm-Jamal Warner is a cheerful, harmless Mr. Cool Theo. The ten-year-old Vanessa, played by Tempestt Bledsoe, is all-suffering in the mildly disgusted way only a happy ten year old can be; and her littlest sister, Rudy (Keshia Knight Pulliam), is adorable without delivering the precocious wisecracks we've come to expect from TV's little darlings. (A fifth child, played by Sabrina LeBeauf, is off at college and only shows up from time to time.)

As Dr. Huxtable, a good-natured martyr to the sweet exasperation of fatherhood, Cosby directs his deadpan humor patiently, methodically, toward each member of his family, on the off chance someone will pay attention to him. There's an edge to Cosby in this show ("I love you son, and *maybe* your mother loves you too") that makes his calm funnier than it usually is. As his wife, Clair, Phylicia Ayers-Allen is elegant and sharp—she's at a loss in this family, too, but more energetically so. After dinner she snaps out instructions: "Now go upstairs; take off all your clothes; go into the bathroom; get into the shower; turn on the water; stand *under* the water. . . ."

With *Cheers* and *Family Ties*, and *The Cosby Show*, NBC's Thursday-night lineup gives one hope for the situation comedy. —C. S.

ROBERT RISKO

TV ... TV ... TV ... TV ... TV ... TV ... TV ...

MOVIE STILLS ARCHIVE

WHAT I LIKE ABOUT HAREBRAINED BIRDS

I recently turned on *The Woody Woodpecker Show* to entertain my toddler son. He watched for a minute, said "duck," then shrugged and turned back to his books. I, however, was hooked.

I am told that, in the pantheon of the cartoon auteurist, Woody Woodpecker is a decidedly minor god. He doesn't have the personality of Bugs Bunny, the cartoon auteurist says, he's not as funny a character as Elmer Fudd or Daffy Duck or any of the other vintage Warner Brothers stars. I would like to offer a revisionist view: Because Woody Woodpecker has no real personality he is less of a ham, and so when the gags reach the sublime absurdity that is the ideal of every cartoon, they are more prominent, more powerful. Anyway, I don't really like Bugs Bunny, with all his personality. Let's face it, would you invite Bugs Bunny to dinner? Probably not.

It's true that in some of his later efforts Woody Woodpecker became overexplicit, plodding, a hack. But in earlier cartoons he had transcendent moments. Woody Woodpecker is like some know-it-all freshman: he's a jerk, but, well, he's your kid brother's best friend. I'm very fond of him. Still, I'm not sure I'd enjoy having him to dinner either.

The ones to bring home are Heckle and Jeckle, the wittiest and most playfully sophisticated fellows on television, although I must admit I still can't tell which grinning crow is which. In a single cartoon, they can lovingly and brilliantly parody movie stars, action films, nature films, Shakespeare, Jimmy Durante, and Groucho Marx.

The trouble with the heroes on TV's newer, limited-animation cartoons, is that their big, dumb, blond superheroes have never heard of Jimmy Durante. They are humorless airheads who say things like, "The only way to feel good is to feel good about yourself." They give cartoons a bad name. That line is something Michael Landon could have said. —CATHLEEN SCHINE

TINSEL & GRETEL

Hollywood Wives, Jackie Collins' energetic best seller, was the *pox populi* of last summer. While not without literary interest—like *Madame Bovary*, *Wives* confuses tumescence with revolving credit—the story of these driven dames should be more interesting in its natural habitat—a mini-series from Aaron Spelling.

Perfect casting! As creator of *Love Boat* and *Dynasty*, Spelling may just be the Medici of schlock—he certainly has his finger on the pulp; and his real-life wife, Candy, spends in figures usually associated with the defense budget.

In the old dynastic tradition of Hollywood, the cast includes several second-generation meta-stars. Gucci will appear as itself. On ABC in February. Stay tuned.

—TRACY YOUNG

Left to right, top to bottom: Joanna Cassidy, Mary Crosby, Candice Bergen, Suzanne Somers, Angie Dickinson, Stefanie Powers, Frances Bergen, Catherine Mary Stewart.

VOGUE, January, 1985

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Mind Health

Friendship—the care and feeding… born to be shy…women bosses—more popular than men?

By Carol Tavris

POSTURE AND MOOD—OR, SLUMP FOR SUCCESS

"Stand up straight! You'll feel better!" This bit of wisdom now turns out to be half right: posture helps mood, but only when the posture is *appropriate* to the mood.

John H. Riskind, Ph.D., a cognitive therapist at the University of Pennsylvania, has tested the links between posture, mood, and behavior. In a series of studies, Riskind put volunteers into one of two situations: success on a problem-solving task, or failure. Next, as part of a supposed biofeedback study, each subject was asked to assume a slumped or upright position. The emotional implications of the positions were not mentioned; subjects were given specific, neutral instructions (e.g. "curl your shoulders forward and inward"). Then they took tests for feelings of personal control, level of depression, expectations of future success, and persistence on subsequent problems.

The results showed that posture matters *when it matches experience.* The upright posture made the successful volunteers feel better and the slumped position depressed their mood—and later efforts. But among those who had failed, the opposite was true: When asked to assume an upright posture they felt less in control of events, were more depressed, and had lower motivation to persist on problems than those who had failed and were told to slump.

Body language can be self-protective, Riskind concludes. Slumping—as a temporary reaction to an unhappy situation—can help people adapt and regroup. In effect, he says, "they stoop to conquer."

WHAT FRIENDS CAN—AND CAN'T—DO FOR YOU

Friends help people handle problems and worries, they share the good times, they are there when you need them. But friends can't do it all. In a forthcoming edition of "The Journal of Social Issues," Marybeth Shinn, Ph.D., Stanley Lehman, Ph.D., and Nora Wong, Ph.D., review the research on the nature and limits of social support. To be a good friend, and to have reasonable expectations of one's friends, there are five considerations:

- *Amount of support: Sometimes too many friends being solicitous and helpful can create dependency, low self-esteem, and sense of frailty—in people who could be doing things for themselves.*
- *Timing of support: Immediately after bereavement, a person needs lots of empathy. Friends and relatives who try to stem grief prematurely are doing a disservice to their suffering friend. But later, they help best by not indulging continued sorrow and by helping the friend back into a social life.*
- *Source of support: For a friend's advice and sympathy to be effective, a person must feel the friend understands—and has been in the same boat. People who have difficulties at work, for example, do better if they get support from co-workers and supervisors than from spouses, friends, or relatives.*
- *Density of support: In dense social networks, almost everyone knows everyone else. By and large, the denser a support network, the better for one's happiness and self-identity. But the same network can backfire when a person makes a big change. For example, among women going back to school, a tightly knit group of friends was related to poor adjustment, physical symptoms, and lower self-esteem. If good old friends do not support what a woman wants to do, she may need good new ones.*
- *Kind of support: Finally, people need friends for different reasons. Sometimes they need to validate their emotions. Or they need specific help and advice. Problems may arise when a woman uses a friend for the wrong reason, or for too many reasons; the friend may feel helpless and frustrated.*

SHY OR SOCIAL? THE ANSWER IS IN YOUR GENES

Americans are a gregarious lot who value sociability. Loners, while sometimes admired, are generally considered neurotic or otherwise abnormal. Shy people are told they have a "social disease." People take courses to learn assertiveness, to overcome shyness, to win friends. Recent research, however, suggests a natural human variation in the qualities of shyness and sociability, which have a strong inherited component and are not easily overturned. Arnold H. Buss, Ph.D., of the University of Texas, and Robert Plomin, Ph.D., of the University of Colorado, have been investigating several dimensions of human personality that they believe have a genetic basis. These are emotionality (the tendency to become upset easily and intensely), activity (one's energy and arousability level), and sociability (the preference for being with others). Although sociability and shyness are related, Buss and Plomin find, they are not the same thing. Shy people tend to be fearful in new situations and to be unduly self-conscious; people who are low in sociability simply prefer solitude and small gatherings to life in the spotlight.

To say that some qualities are inherited, though, does not mean they are unchanging, like brown eyes. A highly active person may be optimistic and outgoing, or hostile and assaultive. A sociable person who gets enough buffeting from the world can become misanthropic. Buss and Plomin do not believe that change and self-improvement are impossible, but they believe that people should strive for a greater understanding of, and acceptance of, their basic natures.

SUPERWOMAN? SAYS WHO?

Are you sick to death of hearing that you are a "superwoman," simply because you have a career and a family too? Or that you aren't "superwomanly" enough if your kids get the flu and you miss a deadline? Or that you have the "superwoman syndrome," as one new book frets, because you are trying to do too much?

Enough, enough, says sociologist Cynthia Fuchs Epstein, Ph.D., of the Russell Sage Foundation. The latest media manufacture of another "syndrome" to make women feel guilty and aggrieved overlooks a few facts. First, there is nothing new about women's combining work and family. They always have, they always will—though some societies are more helpful about this than others.

Second, Epstein says, notice that few are worrying about the stress suffered by women who have the worst problems combining work and family—the women in low-paying routine jobs, such as waitresses and secretaries. No, the media are aiming their arrows at the women suffering the least harmful stress—those going for high incomes, power, and authority. And third, she adds, the medical and psychological evidence is clear: women who are married *and* gainfully employed have better emotional and physical health than do women who have "only" one job. The fact is, says Epstein, that "superwoman" is just another term for the average female.

MEN, WOMEN, AND WORK—THE NEW ATTITUDES

How are male employers and female subordinates getting along these days? How are female bosses managing male subordinates? A major study of 651 workers in five organizations found some supris-ing improvements and some disheartening continuities.

Nina Gupta, Ph.D., and G. Douglas Jenkins Jr., Ph.D., at the University of Arkansas Department of Management, and Terry A. Beehr, Ph.D., of Central Michigan University, conducted the research. They found that everybody likes women workers, whether as supervisors or employees; they are considered by their co-workers to be more supportive and more caring than men. The days of the "bitchy woman boss" stereotype are, fortunately, over.

Opposites still attract: male supervisors rate female subordinates more highly than they rate male subordinates, and female supervisors rate male subordinates more highly than they rate women.

But men still get more of the raises and promotions than women. Male managers praise the opposite sex, but like to reward their own. Female managers show the same bias—but they don't dole out as many promotions as male managers do. The reason, say the researchers, is not power stinginess but a relative lack of power. The female supervisors in their study tended to manage low-status departments, without the resources to reward workers.

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HAIR NOW

appealing

Hair that's decidedly more attractive. The focus: a new kind of layering, the charm of bangs

hair with real style

Attractiveness in hair—it's an individual issue with certain general guidelines: hair now is slightly longer than in past seasons, usually cut in two or more layers. A softer result marks a definite move away from blunt, geometric styles, toward an ease, a blurring of line. Of note: the emphasis is in hair moved towards the face, most appealingly in bangs.

Rather than a straight-across fringe, "bangs are lightly feathered in the center of the forehead and weighty on the sides of the head," says stylist Bruno Dessange. Hair pro Christiaan's slightly off-balance cut, *right*, follows hair's natural growth pattern with bangs starting deep on the crown. For shorter hair, Michael Gordon of NYC's Bumble & Bumble cuts bangs in uneven points, then gleams hair all over with a vegetable-based color intensifier.

Bangs can be brushed forward, slicked up with mousse or gel, side-parted, even made "invisible" when brushed into hair's "bulk." The unmistakable delight of bangs: they're versatile, flattering, and work for just about any hair texture.

Evening approach: hair gathered into a tail with bangs pushed up, held with a spritz of setting lotion.

COLOR today is used less to change hair than to add shine, gleam, shots of light. The method: color washes, glosses, deepeners . . .

On longer hair, right, Odile for Bruno Dessange Salon, NYC, cut bangs into face-framing, brow-skimming layers that take away excess bulk, weight.

Photo top ARTHUR ELGORT; makeup, Michel Voyski. Photo middle right: EDDY KOHLI, makeup, Margaret Avery. Sketch DAVID CROLAND

A gentle body perm gives fullness and curve to bangs, *left*. Color highlights—in golden blond, auburn, tortoiseshell—pick up waves, brighten the face.
***Right:* For subtle highlights, healthy shine, semi-permanent color-glossing sparks short, dark hair, tips upswept bangs. The ideas—the styles—from Glemby . . .**

CARE PLUS

Now, cleaning and conditioning hair is just the beginning. When products bring out natural highlights, add moisture to combat dry environments, protect against sun damage, even tone down brassiness—that's modern. Leslie Blanchard's new hair-care products do all this. Special: his Revitalizing Lotion is a crash course for damaged hair and scalp, primes hair to make the most of coloring and perming.

VOGUE, January, 1985

Lines & Wrinkles? Face the Future Firmly!

Restore skin's youthful appearance! Let Clarins effective "anti-aging" skin care treatments rescue you from those tell-tale signs that betray your biological age.

Clarins recognizes the causes.
Skin's youthful suppleness and moisture balance diminish, particularly after the age of 35. The natural aging process causes cell renewal to slow down. Add an unfriendly environment . . . Lines, wrinkles, and dehydration are inevitable. The result: skin slackens and facial features appear less defined.

Clarins is the Problem-Solver.
Clarins "anti-aging" treatments fulfill the urgent demand for special facial care. Rejuvenating Multi-Régénérante treatment creams drench skin with moisture and nourishment. A program of Biological Skin Tightener ampoules strengthen skin's elasticity and firm facial features. Results of these natural formulations are time-proven, thanks to thirty years of experience and advanced research at Clarins' Parisian "Institut de Beaute". They are, of course, dermatologically and allergy-tested.

Clarins Multi-Régénérante revives skin's youthful glow.
Replenish skin's moisture balance with essential nutrients. Accelerate cell renewal and reinforce skin's natural defenses. Soften lines/wrinkles and rediscover youthful radiance! These are the benefits of Clarins rejuvenating Multi-Régénérante creams. There are two! Multi-Régénérante for all skin types – formulated with 12 select "anti-aging" ingredients (including gin seng and milk protein). And, to address the deficiencies of very dry, very devitalized skin – the new Multi-Régénérante "Speciale" treatment, rich in unsaponifiable extracts of moringa and shea butter.

Clarins Biological Skin Tightener gives facial features a "lift"!
Effective and easy to use! Treat facial skin to a 32 day program of Biological Skin Tightener ampoules and see the results – visibly firmer facial features and contours. Its gentle, yet intensive tightening properties strengthen skin's elasticity. Horse chestnut (tightening) and pineapple (reduces puffiness) are key natural extracts that act to promote maximum results. For all skin types. Can also be applied around the delicate eye contour area to soften crow's feet.

Clarins Skin Care Specialists offer personal beauty advice.
Consult with a Clarins Skin Care Specialist and have your comprehensive Beauty Prescription completed. And, receive a sample of a Clarins product, selected just for you! Clarins specializes in skin care for face, bust, body and tanning. Act today and join millions of women world-wide who depend on Clarins to answer their skin care needs.

Multi-Régénérante for all skin types "Speciale" for very dry, very devitalized skin	• Rich in natural plant extracts to moisturize, nourish and rejuvenate the epidermal layer • Provides necessary nutrients to replenish balance and accelerate cellular renewal • Visibly softens lines and wrinkles • Relieves tight, taut discomfort of dehydration
Biological Skin Tightener	• Intensive 32 day ampoule treatment program • Gently tightens fine lines and slackened skin • Strengthens skin's elasticity and firms facial features and contours

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Left: Spitalnick & Co. by Cynthia Steffe
Center: Geoffrey Beene Part Two
Right: Pendleton Woolen Mills

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Left: Adele Simpson
Center: Frank Smith for Evan-Picone
Right: Anne Klein II

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REVITALIZE YOUR WEATHER-WORN HAIR WITH NEW ZOTOS DESIGN FREEDOM DEEP RECONDITIONER!

Harsh, hot sun or blustery winter air can sap the life out of your hair, leaving it brittle and unmanageable, unruly with static.

Design Freedom Deep Reconditioner contains penetrating ingredients that actually draw moisture into dry, brittle, overworked hair — and help to keep it there. So it looks, feels and responds better than before. And since Deep Reconditioner improves your hair's vital moisture balance, it works to keep static in line, too.

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Available exclusively at fine salons.

—Shari Memmott
Group Vice President

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HAIR NOW

modern

...approach to color, care... technology that takes the kinks out of coloring, curling

Color correction: The growing number of women with over processed, over highlighted, brassy or ashy haircolor has inspired better, more practical color-correcting methods. "Chemical correction—adding four or five shades to over highlighted hair, for example—is ideal because it gives lasting, natural-looking results. But, in many cases, a poor coloring job can damage hair so much that it can't 'hold' more chemical treatments," says Edward Moore, colorist at Clive Summers Salon, NYC. "And, because color damage can take from six months to one year to repair, most women need temporary color for the interim. A conditioning color glaze every three weeks gives hair shine and warmth until its condition improves." Jeffrey Stein, at NYC's Richard Stein Salon, has developed nonperoxide take-home sprays that perk up color, tone down brassiness or overstreaked hair. (One, a neutral, gives body and shine without adding color.) Just as important as reshaping hair's appearance: education. Says Moore, "I teach a woman how her hair should be colored—as well as how to care for color-treated hair—so the same mistakes aren't repeated."

FINE TUNING

Technology is turning coloring and curling into almost exact sciences, eliminating hair "risks," creating real style consistency. This precision is especially valuable in a season when haircolor and curl are natural, soft, as they are below. In salons, the news is computers: Revlon's Roux Color Command F-5000 Computer System analyzes hair, considers its texture, porosity, desired color, and gives an instant readout of color instructions. Giving the same attention to perming: Realistic PC-2000 High Tech Perm Computer. . . . Clairol takes the guesswork out of at-home styling with an electronic timer built into a curling iron to beep a reminder when hair has reached the desired curl.

MOST DARK-HAIRED WOMEN LOOK BEST WITH SOME AMBER IN THEIR HAIR. IT BRINGS LIFE TO THE SKIN...

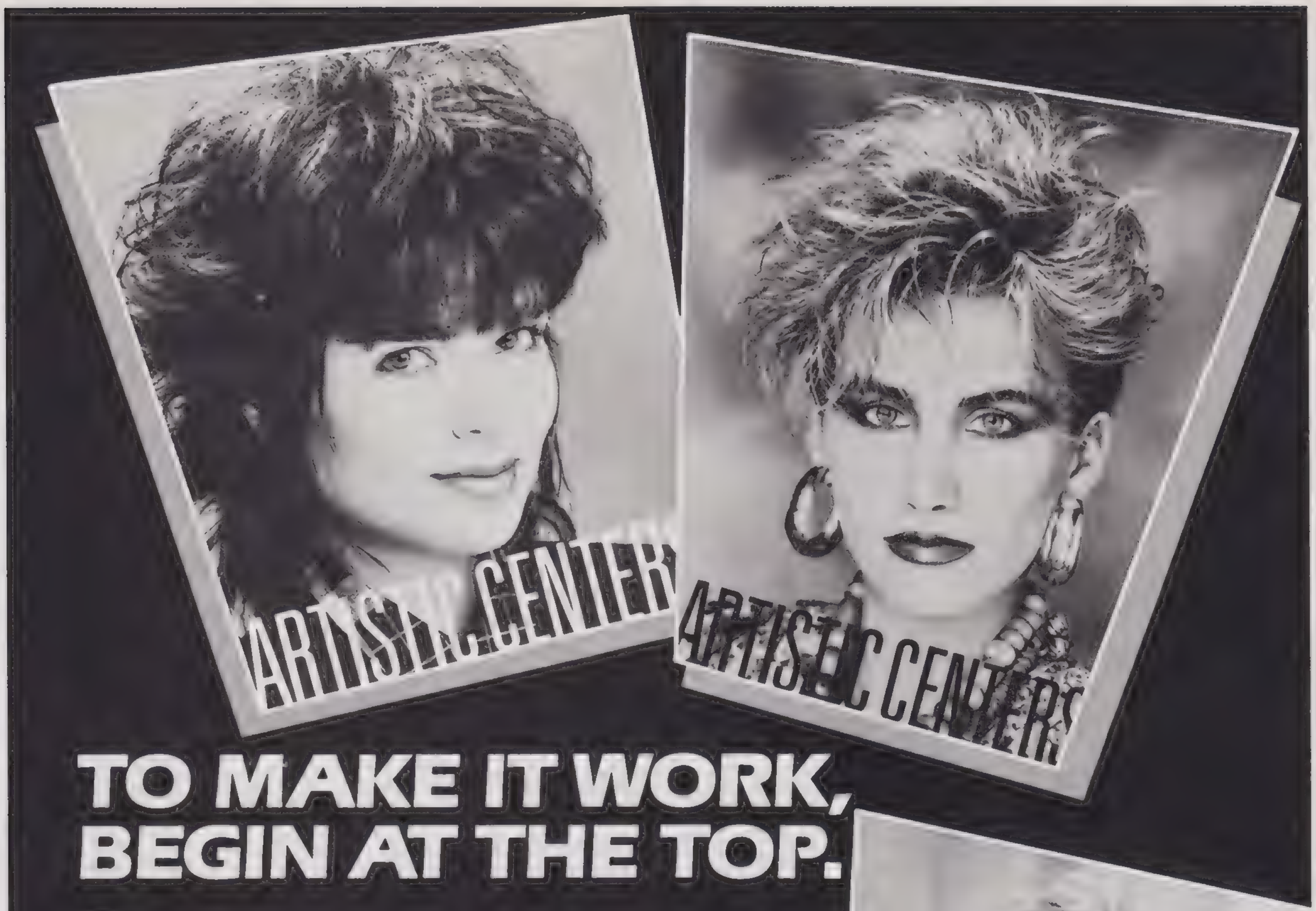
—John Jay, Intercoiffure president

Cut and color working together at their most dramatic, right: bright blond short-cropped hair by Bruno Mauivel.

Clear care

The variety given hair by styling gels, mousses, sprays, comes with one problem: build-up. Hair can become so coated that it loses shine and "spring." New solutions based on clear formulas: Directives Once-A-Month Shampoo performs a monthly clean-sweep of residue left by styling products. Ultraswim shampoo—originally designed to protect swimmer's hair—is another deep cleanser gentle enough to use daily. An alternative to cream conditioners: Prime Factor with zinc, a clear hair strengthener. To boost fine hair: Vidal Sassoon's Clear Body Shampoo and Finishing Rinse. A styling option: Sebastian Shaper Hair Spray's powerful mist.

DOMINIQUE ISSERMANN, JIM VARRIALE *Top:* Hair, makeup, Rick Gillette. Fortunoff necklace. *Bottom:* Hair, Howard Fugler; makeup, Joe McDevitt. Details, last pages



TO MAKE IT WORK, BEGIN AT THE TOP.

To go with winter styles, we're cutting hair closer to the head, shorter, softer, lighter, smaller, sleeker, wispier, sexier. The big look is baby bangs. Hair that comes forward. Even bigger news: two-tone colourshaping, where colour takes the shape of the cut and becomes a styling tool itself, actually shaping the hair. CELLOPHANES colours take shape with two new-for-winter shades: Copper Glow and Chocolate. Finishing products add to the key elements of form and texture. Part of what we do is show you how to work with this new hair technology, change from one look to another in seconds. High-tech finishing products like WET, SHPRITZ FORTE, FIZZ EXTRA, SHAPER HAIR SPRAY fill out, put body in, move hair into new styles and keep it there, and we teach you to style-it-yourself, in minutes.

Naturally, the best way to keep in touch with what's happening is to visit your Artistic Center, where we take the newest in winter fashion right from the top and make it fit your look.

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Playful rocking horse — 24kt gold finish...full lead crystal. $8.75.
Villeroy & Boch Ornament
Fine porcelain from Villeroy & Boch featuring their popular "Naif Christmas Scene." $7.75.

Ornaments above – typical of those you receive as a member – are shown smaller than actual size.

It's no wonder that Christmas ornaments are a treasured part of your family's Christmas tradition. Colorful and magical, they add warmth and wonderment to your Christmas tree each year. Memories of holidays past come alive as you and your family trim the tree with the ornaments you've collected over the years.

Unfortunately, however, in this age of mass production, distinctive ornaments of high quality are becoming very hard to find.

A Beautiful Ornament Sent To You Each Month

Now, through membership in The Christmas Ornament Collectors Club, you can build a collection of heirloom quality ornaments; a collection which would be practically impossible to assemble on your own. Indeed, many of the monthly selections are created *exclusively* for Club members.

Each month, you will receive a splendid ornament. For you and your family, it will be as if Christmas arrives every month with each delivery.

Each ornament will be painstakingly crafted from the finest materials. Many will be hand-decorated. Some will be crystal, some porcelain, others pewter and still others wood. Moreover, as a member you will have the opportunity to acquire at a very attractive price a handsome collector chest to store your ornaments.

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If you are not delighted with any month's ornament selection, you may simply return it within thirty days for a full refund. You may cancel your membership at any time.

Modest Cost

One of the nice things about collecting these ornaments is that besides being beautiful they don't cost a lot. The Club's regular monthly ornament selections cost from $5 to $10 each.

Now is the Best Time to Join – Enjoy the Christmas Spirit All Year!

To become a member of The Christmas Ornament Collectors Club, send in your application today. There's no membership fee and you need send no money now. Act today and enjoy the holiday spirit month after month, throughout the year!

Wood Soldier shown actual size.

FREE!

This colorfully hand-painted wood soldier is yours free as a member – it's our special welcoming gift for joining.

MEMBERSHIP APPLICATION

D64

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Please return by March 31, 1985.

Please enroll me in The Christmas Ornament Collectors Club. Each month I will receive a different ornament, crafted from the finest materials. I need send no money now. I will pay for each new ornament as billed on a monthly basis. The ornaments will cost from $5 to $10. Any ornament I am not satisfied with may be returned within thirty days for replacement or refund and this membership can be canceled by either party at any time. Upon acceptance as a new member, I will receive a hand-painted wood soldier ornament as a free gift.

Name _____
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Check here if you want each ornament charged to your: ☐ VISA ☐ MasterCard

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Best friends: François Truffaut and Jeanne Moreau

truffaut by moreau

A great critic, a brilliant director, François Truffaut was also a lover of life as it is. Truffaut died last fall at fifty-two. Here, his friend Jeanne Moreau shares her memories of him.

Everyone's death is a loss to someone, but François Truffaut's, at fifty-two, seems harder to bear than most. He had a great many movies left in him, and there's no knowing where he would have taken us. The beloved director of such life-affirming films as "The Wild Child," "Day for Night" and "Small Change" as well as the more hermetic "The Green Room" is not easily classified, as a humanist or as a modernist. Perhaps, ultimately, he will have been a bridge between the two.

In person, Truffaut was a charmer, a shrewd and entertaining companion. He loved life, he loved movies, he loved children, and especially he loved women. He wrote once, with lighthearted understatement, "Cinema is an art of the woman, that is, of the actress. The director's work consists in getting lovely women to do lovely things."

And so he did: Jeanne Moreau in her greatest performance as the tempestuous Catherine in "Jules and Jim," Catherine Deneuve at her most captivating in "Mississippi Mermaid," the lovely and ill-fated Françoise Dorléac in "The Soft Skin," and finally, his last love, Fanny Ardant in the comically ardent thriller "Confidentially Yours."

Although Truffaut's body was cremated (like Catherine's and Jim's), I like to think of his memorial service as resembling the funeral in "The Man Who Loved Women," with all those females, tall and short, old and young, friends and ex-lovers filing by, remembering him fondly, tearfully, but with the trace of a smile. Thousands of women—I was there in spirit, jealous of none of them—with a crush on Truffaut. —*MOLLY HASKELL*

There are moments when I can no longer bear the shape of time. So far from thinking of you, the immediate wound of an unknown pain reminds me of your absence. In a bookshop window, a new publication about Jean Cocteau, Marcel Proust fills me with the certainty of your definitive departure.

And then there are so many people who speak about you now. They quote your writings, they list your films; your world, for them, is your world of cinema, all those women, those children, those men to whom you have given life on the screen.

This definitive François Truffaut, fixed in the memory as a frozen frame, exists only since Sunday the twenty-first of October, the day you ceased to breathe.

It would be unbearable if memory didn't exist—uncontrolled, uncontrollable; with memory, time and distance do not exist.

Enclosed within the darkroom of the past, the magic film reveals its images, and I find you again at will and for my pleasure.

The first time I saw you—approaching from afar—a tiny silhouette that came towards me down the long corridor of the Palais des Festivals in Cannes.

A redoubtable film critic, Louis Malle, whispered in my ear. We had just come out from a screening of *Elevator to the Scaffold.*

Impressed by your shyness, I allowed myself all the same to notice that you bit your nails, that you had a high forehead, and that your brown eyes were fiery. I immediately accorded you importance, and we exchanged our addresses and telephone numbers.

Thus began the novel of our friendship.

In Paris, we had lunch together once a week. The restaurant was the same: when I arrived, you were always there at the same table, you always ate the same thing, steak tartare, and you said nothing or very little. Fortunately you wrote to me, and I thought I knew what you were thinking when we were together. Then I spoke. I spoke with the desperate energy of the tightrope walker who is afraid to fall into the void.

Alone in the street, I laughed thinking of the banana that always ended your meal and at your wild glance *(Continued on page 86)*

PICTORIAL PARADE

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3,000,000 matches.

One match can burn
3,000,000 trees.

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françois truffaut

(Continued from page 82)

when I told you that you surely didn't like to eat fish because of the bones you might find.

We spent months learning how to laugh together. Sometimes I sang. When the silence was unbearable, you loved the songs. I never spoke about *Jules and Jim*, which you gave me to read, or *The 400 Blows*, which you were about to film. I had all the leisure to reread your letters, and I knew everything without your telling me anything.

We went to see the early films of Ingmar Bergman in a little cinema on the Rue Caumartin. When we left, you took my arm on the street, and tried to keep up with the rhythm of my step. You were charming.

We worked together. We traveled together. When we were in transit in Moscow, they kept our passports during the stopover. You were very worried. We were going to Japan for the Osaka Festival. You hadn't foreseen this stop—Russia wasn't part of your plans—you had only one fear, that we might be trapped. In Osaka, except for the official outings, you stayed in your room, you read books about film and Japanese literature.

You had had to remove your shoes before the only Japanese meal we shared. I was squatting at your side. I saw how much you hated to be in your socks. In front of us, fine slices of beef were simmering alongside chrysanthemum leaves and lily bulbs. You watched with mistrust, I tasted it. I told you that it had the taste of spinach and chestnuts—but more refined. Reassured, you ate.

You often fell in love. Me, too. The biggest thing in life is love; and so we exchanged books about Proust, and you gave me Charles Trenet records. Charles Trenet wrote in a song: "Unwinding memories, not knowing which to choose, time passes by."

The first time that you drank Champagne, your eyes tickled and you sneezed.

In 1972, I wrote from Los Angeles. I told you that I loved America and that you would be happy there.

You influenced my life; sometimes I resented your importance as an intrusion. "Sweet little François, he stops me from breathing." You still catch my breath whenever I try to keep you at a distance.

Madeleine [Madeleine Morgenstern, Truffaut's wife, mother of his two eldest daughters] told me that in your last days it was difficult for you to speak. You puckered your lips, asking for kisses. The last time I kissed you, it was on your neck, you were in bed, you looked sad.

Fifteen years ago, I said to you: "I'd like to make a film that would be a fairy tale." I saw immediately that you were irritated. This reverie beyond the visible world, this impish taste for the unrealistic, was one more proof that I refused everyday life and had a childish tendency to wish to embellish people and things. In short, I loved illusion.

For you, a film was to depict only human beings and their desires, their contradictory moods. Yet you loved Hans Christian Andersen as opposed to the brothers Grimm and Charles Perrault, but you preferred "The Little Match Girl" to "The Little Mermaid." You were rigorous. You wanted me to take life as it is.

I *do* take life, François; obliged to do so, I live it as it is. While writing, I am crying. You're not there anymore and yet you are here.

What is more real than the night in New York, never silent, than the walls reaching up to the sky, than the moon with an American flag floating on it, than the barking of my neighbor's dog—abandoned for the weekend.

Absent, you are present. I hear your laughter. I see you reading by a window that opens out onto a terrace in the South of France. I see you walking on the Rue Marbeuf, stopping to tie your shoelace. I see you writing in your office, the smoke from your cigarette forcing you to blink. At will, I can spend hours with you. My memory is an inexhaustible treasure.

You were right. Life is quite real, the day dawns, the day will be beautiful, the sky is clear, an early riser walks his dog on Madison Avenue, the Soup Burg is open, people are there eating, but I am with you—that is as tangible, as true as the wind which none has ever seen, the thoughts which none has ever been able to trap.

Incorrigible, I continue to argue with you. I'll never allow myself to interfere. As I always did, I'll respect your silences, but that doesn't mean I won't be thinking my own thoughts.

Au revoir, François. See you again.—*Translated by ALEX SZOYGI*

We recommend
Woolite
cold water wash

ANTRON LYCRA

ANNE COLE

COLLECTION

Q&A

Firming lotions—help or hype?... "smoky" eyes... safe, sunless tan

Q I've read about firming products for my skin. What do they really do? How should I apply them?

A "There are really two ways to firm skin," says Patrick Thibiant, vice president of René Guinot. "You can apply a tightening product that will make skin look smoother temporarily; that's a strictly cosmetic approach for a special evening. Other, more preventive products have ingredients to support and nourish the skin for more subtle but longer-range results." (René Guinot's Eclat Beauté is a temporary "tightener.")

Some firming lotions—especially those containing collagen—fit into the long-range category. "Collagen cannot penetrate skin, and so it forms a film on skin's surface," explains Louis Calvo, vice president, research and development for Germaine Monteil, makers of Supplegen Firming Action Moisture Cream. "But the amino acids and oils in the firming cream can penetrate into deeper layers, latch onto skin cells and help to retain water, making the skin cells 'plump' with extra moisture and bringing a firmer appearance to skin. The collagen film on top of the skin then works to prevent further evaporation of moisture." Firming creams should be applied after cleansing, before makeup.

There are also firming masks (such as René Guinot's Elastomasque) to use occasionally when skin is very dehydrated; they add an exfoliating step, removing dry cells to uncover firmer, "glowing" skin, as well as moisturizing and providing a protective collagen film.

Among night creams being made with firming action to hold in moisture while you sleep: Stendhal's Creme Raffermissante Recette Merveilleuse.

Q I love the look of "smoky" eyes but how can I achieve it with my own makeup?

A The secret is blending many shades of shadow as opposed to using one solid dark shade. "Begin with an opaque eyeshadow base to give a smooth finish to the skin tone," suggests makeup artist Margaret Avery. "Then go over it with a very neutral shade followed by a soft fawn or taupe color, and gradually go into deeper shades of grey, black, bordeaux, or navy blue. Keep the darkest shades closest to the base of the eyes and lashes, and gradually blend into lighter colors as you go up to the browbone."

Margaret uses a wide "fluff" brush with powder shadows to get thin, sheer layers for easy blending. "But you can also get the same effect with cream eyeshadows by blending them very delicately with your fingertips," adds Margaret. (Clinique's Daily Eye Treats have a nicely workable consistency.) "The general rule is powder on powder or creams on creams; it is much more difficult to get a smooth effect with powder plus cream."

Margaret suggests you use two coats of black mascara and, for an even more dramatic look, rim your eyes with a black pencil after applying the first thin layer of shadow. "Smoky eyes look best at night as they may be a little too strong for daytime. Most important, always follow the natural contour of your eyes; don't try to create Sophia Loren eyes if you don't have them."

Q I'm planning a tropical vacation this winter, and I'd like to begin it with a bit of a tan. Any suggestions?

A You might consider one of the new "tanning" creams that darken skin with or without sun exposure. Most creams can be rubbed into almost all areas of skin and contain different key ingredients that react chemically with skin's proteins to produce, in a few hours, a "tan" color that will last several days. "It's a good idea to use an exfoliation mask or scrub before applying a tanning cream," suggests Lionel de Benetti, director of research and development for Clarins. "It will make skin smoother and help prevent 'blotches' of color."

Though the color resulting from a tanning cream won't act as a base to prevent skin damage from sun, many creams do contain a sunscreen (such as PABA-free Clarins Self Tanning Milk, SPF 7). But if you use them the night before—or if you plan to spend much time in the sun—stronger protection is definitely in order. ▽

Christian Dior

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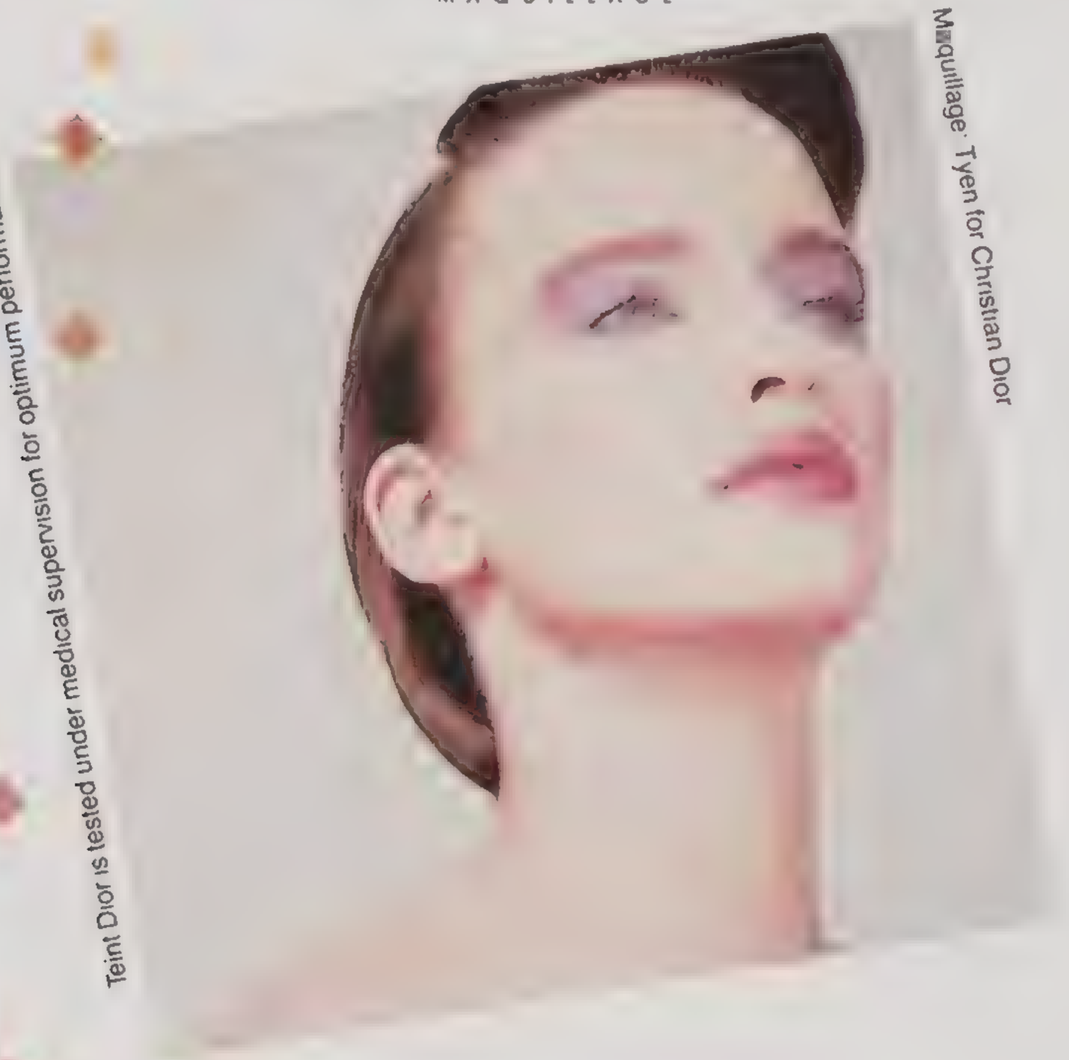

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horoscope

By Rockie Gardiner

January Zodiac

Determination and self-denial, those Capricorn virtues that inspire our annual New Year's resolutions, will be tough to maintain after the 4th when Venus joins Mars in Pisces, the sign that knows no bounds. Instead of abandoning your resolutions, just postpone inaugurating them until next month when it'll be easier to exercise self-control. The Cancer full moon on the 6th makes everyone, including your mother, more sensitive; tears may flow for no apparent reason. Excess really peaks the week of the 14th when the sun meets free-wheeling Jupiter to lavish luck, enthusiasm, and good humor on every sign. The Aquarian new moon on the 21st starts another cycle, but the upbeat mood continues through the end of the month when everyone gets her heart's desire—thanks to a sexy Venus/Mars conjunction that will last through February.

Capricorn DECEMBER 22–JANUARY 19 The best birthday present in twelve years should arrive on the 14th, just as your Capricorn sun combines with Jupiter's good luck. Look for a Sag, Leo, or Taurus to gift you with the golden opportunity—the ring, the Krugerrands, the week at the Golden Door—you've been so patiently awaiting. By the 30th, when Mars, Venus, and Mercury favorably aspect your Saturn ruler, you'll be enthusiastically committed to your new look, a new friend, and a great assignment.

Aquarius JANUARY 20–FEBRUARY 18 Your holiday spirit spills over the first ten days, and while you may think you're simply renewing auld acquaintances, there's more than casual camaraderie at work. As Mars and Venus, lust and love, pass through your house of finances the week of the 14th, an Aries and/or Libra may surprise you with an unusual proposition, fiscal or otherwise. Either one could be costly at first, but by the 30th, you should be reaping some reward from the risk.

Pisces FEBRUARY 19–MARCH 20 Controlled self-confidence is the key to converting everyone's undirected energy into your very own triumph. With both Mars and Venus magnifying your personal appeal, you can probably get whatever you want (except from Aquarians and Cancers) by the end of the month. Start your soft sell at the office on the 7th, but during the week of the 14th, deal only in hard facts, and diligently try to avoid the type of hype you and your Sagittarius friends usually succumb to.

Aries MARCH 21–APRIL 19 Although your energy level may be low—your ruler, Mars, in Pisces, loves to lounge—you'll perk up the week of the 14th when you get a generous career offer (or a gift from your godfather) you can't refuse. Excitement, or nerves, keeps you on edge until the 30th; then Venus conjuncts Mars (ah! bliss) and sends a Pisces or Taurus to calm you down, plus proof that you handled last month's tax business, or your other affairs, smoothly enough to resolve them once and for all.

Taurus APRIL 20–MAY 20 You're certainly starting off the New Year right! Your ruler, the lovely Venus, urges you to walk in beauty and then into the boss's office, so that after the 8th, work and Scorpios will be no problem. (A fleeting encounter with the hierarchy on the 19th may send shivers down your spine—scary but sexy.) You probably won't get together with your new Aries friend until Venus gets together with Mars on the 31st. That's also when your partner will support whatever you want—take advantage.

Gemini MAY 21–JUNE 21 Mercury in Capricorn should make sure you think about mundane reality after the 11th, but the planets it conjuncts —diffusive Neptune on the 13th, expansive Jupiter on the 31st—accent your breadth of vision, not your clarity. Luck leads the way; on those dates you're liable to stumble into some investment capital and/or an incredible affair. Money and sex come in the same package, this time from a Pisces or Sagittarius who sees what you're headed toward. *(Continued on page 96)*

PATTY DRYDEN

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horoscope

(Continued from page 92)

Cancer JUNE 22–JULY 22 It's odd that when the moon is finally full in their sign, moon children will focus on their partners, rather than themselves. What you should see, courtesy of the Sun/Jupiter conjunction, is an aura of success and high spirits emanating from the Capricorns, Sagittarians, and Leos who share your day and night lives. Bask happily in the reflection of their glorious attitude, because your good fortune is tied into theirs for the next six weeks.

Leo JULY 23–AUGUST 22 Let Capricorns and Sagittarians help you during the hectic week of the 14th when a rare Sun/Jupiter conjunction increases the amount of creative work you can do and your delight in your job. Even on an ordinary day, Leos can do more than the rest of us, so make the most of this extraordinary opportunity to show off and show up the Scorpio competition. Then straighten out the mess at home before a poetic Pisces or caring Cancer asks to move in on the 30th.

Virgo AUGUST 23–SEPTEMBER 22 This month your Mercury ruler makes only strong, mutually supportive contacts. On the 13th, when it conjuncts Neptune in Capricorn—the sign of the cosmic father figure—domestic bliss descends on the family. You'll show more creativity that week, plus a willingness to take a romantic or financial risk. As Mercury joins lucky Jupiter on the 31st, your Pisces and Sagittarius playmates will offer their helping hands if and when you take the next giant step.

Libra SEPTEMBER 23–OCTOBER 22 Because your ruler, Venus, is exalted in Pisces, you'll probably attract one of the chronically brokenhearted, even a fish out of water who needs TLC for three weeks. Then you can retire Florence Nightingale and take care of your real work, which offers chills and thrills on the 19th and a healthy check on the 30th. Venus conjuncts Mars the next day, so look for a strong Aries or Scorpio who doesn't want your sympathy, just your body.

Scorpio OCTOBER 23–NOVEMBER 21 Inner peace may come when the Cancer full moon shows you that life is not a battlefield, and you're not the victim anymore. It's a good time to slough off your psychic armor so that an incredible breakthrough in your creative projects or love life can occur the week of the 14th. By the end of the month, you'll see concrete evidence that the constructive change you sensed was happening really is; a lovely Mars/Venus conjunction reinforces your intuition and your restructured ego.

Sagittarius NOVEMBER 22–DECEMBER 21 "Take the money and run" may well be your first reaction to the good fortune that befalls you the week of the 14th, when your Jupiter ruler is blessed by the potent rays of the sun. Your second may be a sudden, unbridled enthusiasm for a very expensive acquisition. Try to postpone your third—donating to a Gemini's good cause—until the end of the month. That's when the most satisfying alternative will show up, one that may actually please your favorite Virgo too.

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Here are the *great vocalists* singing the great songs: Tony Bennett with "Rags to Riches," Jo Stafford with "You Belong to Me," Nat Cole crooning "Mona Lisa," Eddie Fisher with "Oh My Papa." Here are the *duos, trios and groups* : the Mills Brothers, Les Paul and Mary Ford, the Weavers, Bill Haley and the Comets. Here are the *great bands and orchestras* : Count Basie, Harry James, Ray Anthony, Gordon Jenkins and Mitch Miller.

And there are *rarities* too. The panel included hard-to-find recordings such as Bing Crosby and Grace Kelly singing "True Love" (the only record she ever made). The inimitable Louis Armstrong doing "Mack the Knife." And Jane Froman with her emotional rendition of "I'll Walk Alone."

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Health

Preventing blood clots: two-step method ...healing advice for the sports-minded ...new caution in a woman's sex life

By Melva Weber

TLC FOR TENNIS ELBOW

If you have the painful forearm condition known as "tennis elbow"—though you may have gotten it from playing a violin, painting, or chopping wood—the *Mayo Clinic Health Letter* has these handy tips for relief and recovery:

- **You'll feel pain on the outer side of the upper forearm, just below the crease of the elbow. A support band (from pharmacy or sporting-goods store) worn just below the elbow can help relieve discomfort.**
- **In acute pain, limit your use of the hand. A lightweight forearm splint that stabilizes your wrist, leaving fingers free, can be worn at night for three or four weeks. (Available at pharmacy.)**
- **Heat *before* and ice *after* vigorous activity, each for five to ten minutes, can prevent or reduce pain.**
- **After pain subsides, use wrist exercises to rebuild strength. Hold a three- to five-pound weight in your hand with your palm turned down, elbow bent. Bend wrist up and down, twenty to thirty times at each session.**
- **If self-help doesn't work, your doctor may suggest injected cortisone to relieve pain. In severe cases that haven't cleared up after a year, surgical correction is usually effective, requires three to six weeks before normal activities can be resumed.**

HEART PROGRESS "IN THE BLOOD"

To prevent dangerous blood clots from growing inside the blood vessels of patients with heart disease, scientists need to "outwit" some bodily processes that start the trouble. Blood platelets, which can form clots by clumping together, produce thromboxane, a substance that makes platelets sticky and encourages clot formation, and that also constricts blood vessels, making them more readily blocked. Accordingly, scientists devised drugs to reduce the body's production of thromboxane.

But Hoffmann-La Roche researchers Charles Burghardt and Larry R. Klevans, Ph.D., Nutley, New Jersey, found that even after they inhibited thromboxane, platelets continued to clump. There had to be a second factor. They looked at prostaglandins, natural body substances that affect many body processes. One prostaglandin also worked to prevent platelet clumping; but another, prostaglandin E_2, worked in opposition, actually stimulating platelet aggregation. As a result, newer anticoagulant agents are likely to work in two stages to hold down both thromboxane and prostaglandin E_2.

SEXUAL DISEASES DIAGNOSED

Quite recently in the history of sexually transmitted infections, the organism Chlamydia trachomatis was recognized as a prevalent cause of nongonococcal urethritis, a painful and purulent venereal infection in males. Now, the research team that tracked down Chlamydia as the primary culprit in the male infection says that its counterpart in women, a condition called mucopurulent cervicitis, is too seldom recognized; and, even when it is, the patient and her male sex partner often are not correctly treated with antibiotics.

Investigators from the departments of medicine, pathology, and pathobiology at the University of Washington School of Medicine in Seattle set out to define criteria for diagnosing infectious cervicitis, leading to tests for Chlamydia and its correct treatment with antibiotics. To tailor treatment, it was important to distinguish Chlamydia infection from gonorrhea or genital herpes. Two findings—a yellow, pus-like secretion from the cervix, and a relatively high count of diagnostic white cells in smears under microscopic examination—were strongly associated with Chlamydia infection. Reporting in *The New England Journal of Medicine*, the Seattle researchers alerted fellow physicians to the possibly high incidence of Chlamydia in women, and urged control of the disease with tetracycline in dosages recommended by the Centers for Disease Control, along with matching therapy for exposed sex partners.

CAT OWNERS' GUIDELINES

Toxoplasmosis, a common animal infection caused by a single-celled parasite, usually produces mild symptoms in humans but may bring on swollen glands, pains, fever, headache and sore throat; however, it's serious during pregnancy because it can cause birth defects, miscarriage, or stillbirth. The household cat is the only animal known to shed Toxoplasma parasites in its feces when it is infected.

To protect both your cat and your pregancy, the National Institute of Allergy and Infectious Diseases (NIAID) has some helpful guidelines. Keep kitty indoors, away from infected mice and birds. Feed the cat only commercial cat food or well-cooked meat. Have cat litter changed daily, if possible by a nonpregnant household member. These and other infection-preventing pointers are in à helpful free brochure, "Toxoplasmosis." To receive a copy, write, Toxoplasmosis/HL, NIAID Information Office, Building 31, Room 7A32, Bethesda MD 20205; or call (301) 496-5717.

BIOCHEMISTRY OF ROMANCE

Ancient aphrodisiacs such as yohimbine, an alkaloid found in the bark of the johimbe tree, generally are disparaged by modern pharmacologists as mainly suggestive in their effects, or, at most, as stimulating to vascular circulation in the genital areas.

But, yohimbine may be a true aphrodisiac after all, reported John T. Clark, Erla R. Smith, and Julian M. Davidson of Stanford University's Department of Physiology, in "Science" magazine. The researchers have studied yohimbine, an active—and toxic—alkaloid ingredient, as an alpha-adrenoceptor antagonist, or an alpha-blocker, and have begun to yield information on the pharmacological nature of sex.

Yohimbine increased arousal in sexually experienced male rats even when their genitalia were anesthetized, induced sexual activity in rats that previously weren't interested in sex, and produced successful copulatory behavior in "naive" or inexperienced rats. With further research, say the Standford investigators, pharmacological treatment of some types of human sexual dysfunction may be within reach.

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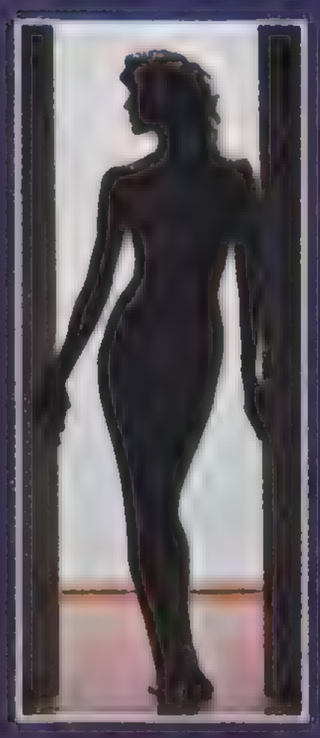

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Between Us

Science: feminine insight ...value of women's words ...antinuclear "reactions"

By Lorraine Davis

IN HER OWN WORDS . . .

"There is something special about women helping women. When I became Bar President, a woman lawyer I didn't know very well called to say she was organizing a group of women lawyers who could do research and help me out when I had to make speeches—and they've done that. It doesn't do women any good to get into the male world if we become more of the same. I think we'll make a difference in how law is practiced."
—Marna Tucker, first woman president of Washington DC Bar Association; partner, Boasberg, Klores, Feldesman & Tucker

"I try to help people understand what it means to live as a moral agent when you have to live with racism, classism, and sexism every day of your life. Black people are not immoral or amoral, but there's a different moral schema at work."—*Katie Cannon, Ph.D., Presbyterian Church minister who teaches at Episcopal Divinity School, Cambridge, Massachusetts; describes herself as a Black Christian Feminist Liberation Ethicist*

"I think we're seeing in working mothers a change from 'Thank God it's Friday' to 'Thank God it's Monday.' If any working mother has not experienced that feeling, her children are not adolescent. To be working mothers we need self-esteem, self-confidence, and self-definition....My physical health and emotional well-being have been helped by my being a job/family juggler."—*Ann Diehl, administrator, State University of New York at Farmingdale, mother of seven; two-time winner of Clairol Loving Care Scholarship, for women over thirty in career training*

GET 'EM YOUNG

Women with good, well-paid jobs in science would like to see more of their sex in the workplace, but studies have shown girls avoiding mathematics and science courses once they've passed the "requireds"; extensive education is a must in this field. At Minnesota Mining and Manufacturing Company, they're meeting the problem head on by sending women scientists out into the surrounding territory to talk with high school students. Two women with varied backgrounds go to speak at each school—e.g., a physicist or biologist with a chemical engineer—and they use a slide show, questions and answers to encourage ninth- and tenth-grade science students to continue in the field.

This winter, Laurie Altman, who has an M.S. in chemical engineering, is one of the 160 women in the 3M program. She said her own high school counselors in Mt. Pleasant, Michigan, tried to discourage her when she was the first female to take drafting and went to a local college to learn calculus; but she kept on. Laurie has found that the students have a fear of being different, so she reassures them: she did have dates in high school.

Honeywell, another Minneapolis firm, and Union Carbide in Connecticut have also been developing programs to encourage women in math and science.

NEW VIEW OF OLD BOOKS

"Feminist literature" does not mean post-Betty Friedan fiction to Paulette Rose, an academic (teaches French at Yeshiva University, NYC) who found her true vocational love in selling antiquarian books by and about women. Her stock of about one thousand titles is carefully researched; a computer matches collectors to volumes. One noteworthy book in Ms. Rose's care is Mme de la Fayette's first novel, published in France in 1662, *The Princess of Montpensier*. She also offers first editions of Colette and George Sand.

Though two shelves of her books are displayed in a Rockefeller Center bookshop, Paulette Rose prefers to work in her home. "I love to see these books arranged in a random fashion on my shelves. It's a moving experience to have Jane Austen next to Tennie Claflin, Wall Street's first female stockbroker." Keeping in touch with customers through her catalogue, she sees them by appointment at 360 East 72nd Street, NYC 10021; (212) 861-5607. "It's gratifying to place books well; I feel there's a right person for every book."

AWARENESS ON THE NILE

This month, American women begin their stay on a houseboat on the Nile near the Temple of Amun Ra at Karnak. These adventurers are the first all-female archaeological team from the U.S. to be granted its own site in Egypt. Diane H. Smith, Betje C. Carlson, Mary F. Martin, and director Gypsy C. Graves have formed the Nile Foundation, based in Aspen, Colorado, for their joint project with the Museum of Archaeology in Fort Lauderdale, Florida (of which Ms. Graves is director), with cosponsorship by the Egyptian Antiquities Organization, a government agency, and co-direction by Egyptian scholar Waafa El Sadeek, Ph.D.

American Women's Archaeological Research Expedition (AWARE) hopes to unearth the remains of a seventy-foot statue of Amenhotep III (so far, only one gigantic foot has been found). Using a sophisticated proton magnometer and a resistivity meter, they will try to determine what lies beneath the rubble at their twenty-acre site. Said Diane Smith: "We want to fill in some gaps in Egyptian history, to learn about the lives of ordinary Egyptians; they weren't all kings and queens."

EARLY WARNING?

"My blood froze," said actress Joanne Woodward. "It wasn't noon, but a siren was sounding. I thought, 'Where are my children?' Only one had come with me, and she was in the back of the room." Ms. Woodward had this chilling experience while chairing the first National Women's Conference To Prevent Nuclear War, in Washington DC (the siren was the monthly testing of the capital's civil defense system). The women leaders are continuing their fight against the man-made military threat by turning their group into a national women's coalition to lobby for prevention of nuclear war. (Info: Connie Van Praet, 202/543-2660.)

TO MAKE YOU TEN AGAIN

Underway at the Indiana State Museum in Indianapolis, a twenty-fifth anniversary exhibition of memorabilia including cars, houses, clothes for the doll that's seen more styles than any runway model, from surfing wear in the 'sixties to aerobic-exercise outfits in the 'eighties: Barbie. More than two hundred million Barbies have been bought and loved, including Oriental and Hispanic ones. Until April 13; information (317) 633-5273.

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foods vs. drugs

Their interaction can make a difference in the effectiveness of both

By Judith S. Stern, Sc. D.

Would it occur to you to eat more green leafy vegetables if you are taking oral contraceptives? Or to watch your intake of charcoal-broiled meats if you are taking the bronchodilator theophylline for asthma? Or not to eat certain cheeses such as Stilton or aged Cheddar if you are taking a class of drugs called MAO (monoamine oxidase) inhibitors for depression or Hodgkin's disease? Or not to take an iron supplement along with the antibiotic tetracycline?

Probably not. Yet, as we learn more about the action of certain drugs, we are finding that the side effects and the therapeutic effects of a drug can affect a person's nutritional status, as, for example, oral contraceptives possibly increasing the need for the B vitamin folacin found in leafy greens. It also works the other way, with a food or nutrients in a food or a vitamin/mineral supplement affecting the action of, or your reaction to, certain drugs. Charcoal-broiled meats, cabbage, and Brussels sprouts contain a chemical (indole) that increases the metabolism of certain drugs such as theophylline. MAO inhibitors when combined with tyramine—a chemical naturally occurring in some foods such as certain cheeses, certain red wines, pickled herring, chicken liver—may result in sudden increases in blood pressure which can cause headaches, brain hemorrhage, even death. Anyone who has ever taken tetracycline should know that dairy products (actually the calcium in them) inhibit its absorption. Iron does too, so if you take a vitamin/mineral supplement containing iron, take it at least three hours before taking tetracycline.

According to Cornell University's Daphne A. Roe, M.D., professor of nutritional sciences and author of *Drug Induced Nutritional Deficiencies* (AVI Publishing Co.), drug-induced vitamin and mineral deficiencies are of increasing concern. Drugs can affect the absorption, metabolism, or excretion of nutrients, which is equivalent to a decrease in the nutrient's availability to the body.

If you are taking a drug chronically that affects certain nutrients, modifying your diet to include more foods rich in those nutrients is preferable to taking large amounts of supplements. Long-term users of diuretics, for example, can suffer significant losses of potassium and should eat foods rich in potassium, such as bananas, tomatoes, oranges, dried apricots, cantaloupes.

Some advice for preventing undesirable food-drug interactions is just common sense:

- Follow your doctor's guidelines about taking certain medications with or without certain foods or liquids or even with a particular diet. It may make the difference between effective and ineffective medication. Usually drugs are absorbed more slowly when taken with food because food delays stomach emptying, but drugs such as L-dopa (for Parkinson's Disease) or penicillin G are broken down in the stomach and may be ineffective when taken with food. Certain compounds in food may selectively decrease the absorption of some drugs.
- Be sure to *ask* your physician, pharmacist, or dietitian about any possible drug/nutrient interactions.
- Read the labels on non-prescription drugs and the package-inserts that come with prescriptions.
- Because most women see more than one doctor, you should bring to each a record of the types and amounts of drugs and supplements you are taking.
- Eat a nutritionally well-balanced diet from a variety of foods. If your overall nutritional status is good, a drug is less likely to cause depletion of vitamins and minerals.

Listed at right are some prescription and nonprescription drugs and the nutrients or foods with which they interact. (These are just a few of hundreds . . .)

Judith S. Stern, Sc.D., *is professor of nutrition at the University of California at Davis. She adapted the chart at right, in part, from the "Handbook: Interactions of Selected Drugs with Nutritional Status in Man," from The American Dietetic Association. Both Hoffmann-La Roche and the AMA have medication education pamphlets available for doctors and druggists to give to patients along with their prescriptions.*

Nutrient/Drug Interaction

DRUG	INTERACTION
	Analgesics
Alcohol	*can cause decreased absorption of vitamins B_1, B_{12} and folacin; increased excretion of magnesium and zinc*
Aspirin (salicylates)	*can cause decreased blood folacin; decreased uptake of vitamin C by blood platelets, increased excretion of C*
Colchicine (for gout)	*decreased absorption of vitamin B_{12}, carotene (provitamin A), sodium, potassium, protein*
	Antacids
Aluminum hydroxide (e.g. Di-Gel Liquid, Maalox)	*can inhibit absorption of vitamin A, copper; phosphorus depletion possibly leading to osteomalacia, osteoporosis, or muscle weakness*
Other antacids (e.g. Tums, Alka-Seltzer Antacid, Alka-2, Milk of Magnesia)	*basic environment can inactivate vitamin B_1*
	Antibiotic/Antifungal Drugs *(A number of these—ampicillin, erythromycin base, and penicillin G potassium—are broken down by acidic drinks such as cola drinks and orange, lemon, cranberry, and grapefruit juices.)*
Neomycin	*can cause decreased absorption of vitamin B_{12}, carotene (provitamin A), iron, potassium, sodium, calcium, and nitrogen*
Penicillins	*can cause increased excretion of potassium*
Tetracycline	*calcium, iron, magnesium, and aluminum interfere with its absorption; do not take with milk or other dairy products, with antacids containing aluminum, or within 3 hours of taking an iron supplement. Tetracycline causes decreased absorption of calcium, iron, magnesium, amino acids, and fat; increased excretion of vitamins C, B_2, niacin, and folacin; decreased synthesis of vitamin K*
	Cholesterol Lowering
Clofibrate (Atromid-S)	*can cause decreased absorption of vitamins A, D, E, K, B_{12}, iron, and fat*
Cholestyramine (Cuemid, Questran)	
	Diuretics
Furosemide	*can cause increased excretion of potassium, calcium, and magnesium*
Mercurials	*can cause increased excretion of potassium, calcium, magnesium, and vitamin B_1*
Thiazides	*can cause increased excretion of potassium, magnesium, zinc, and vitamin B_2*
Triamterene	*can cause decreased blood folacin and vitamin B_{12}, possibly increased calcium excretion*
	Laxatives
Bisacodyl, Cascara, Phenolphthalein	*can cause decreased absorption of calcium and electrolytes*
Mineral Oil	*can cause decreased absorption of the fat-soluble vitamins A, D, E, and K; calcium and phosphate*
	***Oral Contraceptives**—may increase requirements for B vitamins folacin, B_2, B_6, B_{12}, and C, and the mineral zinc; decrease requirements for iron, niacin, and vitamin A*
	Steroids
Prednisone Hydrocortisone	*can cause increased body weight/obesity; decreased absorption of calcium and phosphorus; increased excretion of potassium, calcium, nitrogen; long-term use may require calcium and vitamin D to avoid osteomalacia*

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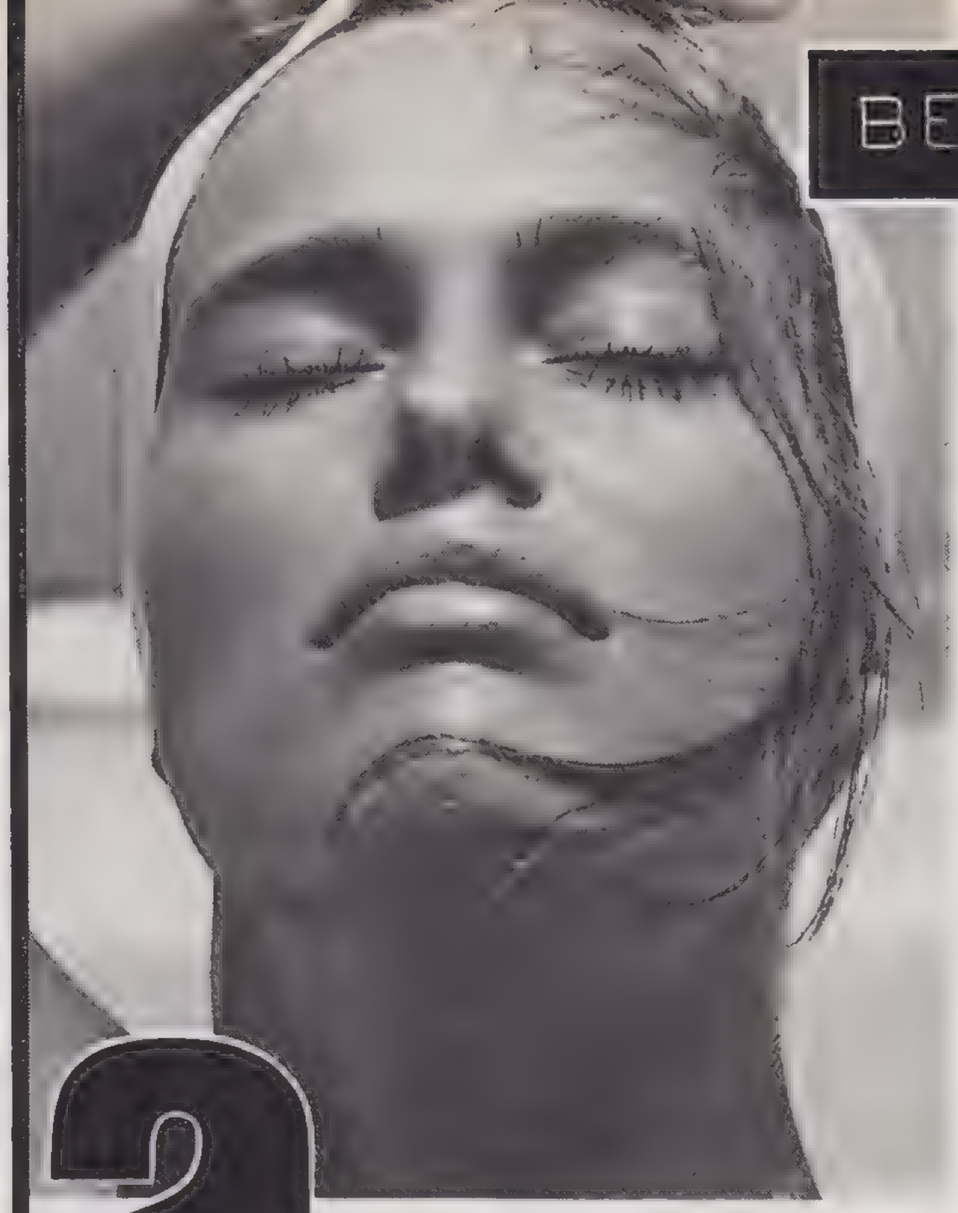

BEAUTY NOW

light, climate

Where you are can alter how you look: Here, color/makeup techniques that work everywhere

any painter knows that light changes not only the intensity and quality of color but also greatly alters the perception of shape and texture. Most women give a good bit of thought to what clothes and skin-care supplies to pack for a change of climate, but how many of us stop and rethink our cosmetic needs? Makeup that may look sensational on a grey New York or Chicago day may not hold up to the golden sunlight of Scottsdale or La Jolla.

Makeup/hair expert Rick Gillette believes light is "key to attractive makeup. In California, for example, there's a richness that can be picked up in makeup colors: try eggplant for eyes with sienna on the lips; or warm sand as highlighter for eyes and cheeks, pale brown-gold for lips."

In the diffused, grey light of the North . . . a minimum of makeup in monochromatic shades works best. Gillette's advice: Gear all makeup to the color of your foundation. If, for example, you are using a pale ivory foundation, then use a beige blush, tan on the eyes and caramel or sienna lip color. "In New York, I like muted shades—pale to charcoal greys with a hit of color as an accent: cobalt blue or chromium yellow placed on the lid or high on the browbone, for example. And lip color can be sophisticated—anything from paled apricot-gold to matte red to deep prune."

The right foundation can help compensate for lack of sunlight. Makeup artist Linda Cantello suggests one that's yellow-beige in tone, since pink-tinged formulas look blue in grey light. In cold weather it looks strange to have a sheen on the face, so if you use an oil-base foundation or just moisturizer, powder lightly.

Keep blush to a minimum. The trend, in general, is to lighten up on the cheeks; "slashes" of color in hard winter light are too severe. Just warm the face up with an earthy copper, ginger, or mustard blush applied very lightly with emphasis on the "apple" of the cheek.

Says makeup artist Margaret Avery: "Muted eye colors such as blue and grey may look great by candlelight, but during the day they can give you a 'washed-out' look." Warm red-browns, Bordeaux, and rust are her choices.

"Dark lips drain the color from your face," says Cantello, who favors sheer matte shades such as vibrant red, cranberry, copper.

In the evening, powder more for a finished, matte look, and deepen color on the eyes and lips. Apply makeup in a fairly bright light, and pay close attention to details—they'll show up. Then lower the lights to "see how it reads."

Smooth hair or smooth waves are more flattering in almost any light—because the surface, like satin, reflects light. Use highlighting and semipermanent hair colors to add shine to your hair. La Coupe's colorist and Clairol's spokesperson, Louis Licari, suggests light amber for brown hair and dark golden tones for blond.

In the bright light of the South and West . . . the sheerer the color and formula, the better.

Even the most-protected skin will develop a bit of color from the sun, but for the look of a little more color, try a slightly tinted sunscreen as foundation. Makeup artist Rex recommends tinted moisturizers or gels.

MAKE UP IN BRIGHT LIGHT; THEN LOWER TO SEE HOW IT "READS"

Bright light can be very aging in its intensity, and too much makeup can compound the problem. Most experts agree that less makeup and a more natural look is in order. Tyen, Christian Dior's cosmetics expert, prefers to see "nothing more than moisturizer, lip gloss, mascara—and cheek color in the orange and brown range."

Says Gillette, "Concentrate color on the eyes: burnished pinky-bronzes, mushroom tones, or eggplant—colors that look sheer, not opaque, in their containers. In high humidity, a creamy eyeshadow powder stick is a good idea because it combines easy application with wearability. Powder blush holds up well on moist skin, and a transparent powder takes down any oily shine.

"For evening, transparent powder alone or over a minimum of foundation is enough coverage for good skin. Eye colors sparked with light—such as brown with gold—add a bit more drama to the face. And lips may be more defined—try reddish-brown in one of the new matte textures." —CATHERINE WARREN

DENIS PIEL Makeup by Linda Cantello

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Women & Cars

By John A. Russell

Car prices and profits: advice to help you strike the best deal

Buying a new car today can rival the best adventure movie for thrills, mystery, intrigue or even plain skulduggery. Every dealer will claim you are getting "the best deal in town." Separating all the rhetoric from the truth is hard.

Compounding the problem are shortages of popular cars, particularly Japanese makes. These shortages have spawned another monster in the marketplace—the second sticker. Dealers are adding a sticker next to the Monroney label (the suggested retail price) required by law. This outlines options installed by the dealer plus another charge euphemistically called "dealer profit" or "market adjustment." This can range from $500 to $2000 and is really a surcharge that has nothing to do with legitimate dealer profits. Dealers who do this are capitalizing on the shortage of popular cars and taking advantage of the public. As one dealer said "it's not illegal, but it certainly is immoral"; he is mad because the practice tarnishes all dealers.

That extra charge also is money wasted, since depreciation and used-car values are calculated on suggested retail or port of entry prices, not the price actually paid.

Good dealers don't add this second sticker. They make a legitimate profit based on the suggested retail price. With a little practice, you can determine the dealer's profit on the car and whether you are getting a good price.

Every manufacturer establishes profit margins for dealers based on the size of the car. Subcompacts usually have a 10 to 12 percent markup on the base (without options) car. Compacts range between 12 and 14 percent, intermediates between 15 to 16 percent, and standard-size cars start at around 17 percent and can go to 20 percent. Luxury and prestige cars begin between 17 and 18 percent.

Options have individual profit margins, and a rule of thumb is the more expensive the option the greater the margin. It can range from 15 percent on a rear-window defogger to 48 percent on an air-conditioning unit. Paint sealant and rust-proofing packages can generate as much as 300 percent profit. It pays to consider options as carefully as the car and to decide what you really need and will use.

This basic information puts you in a stronger position to negotiate at the dealership. You can determine how much the dealer is making and whether you are getting a substantial discount if a reduction is offered.

But let's look at an example. Suppose you've found an intermediate car that has a base price of $8500. The dealer makes a profit of around 16 percent on this or $1360. You want it moderately equipped with air-conditioning, automatic transmission, a stereo cassette system, rear-window defogger, and a protection package including paint sealant, rust-proofing, undercoating and interior fabric protection. Air-conditioning will cost around $600, and the dealer will make nearly 50 percent or $300. The same holds true for automatic transmission. Most good stereo systems cost around $400, and the near 50 percent margin holds true as well. The protection package can retail for $600, and it can generate about $500 in profits.

The options have brought your retail price to $10,780, and the dealer margin is around $2572. If you order a few more options, the price goes up and the profit goes up.

Most salesmen negotiate on the base price of the car. Rarely will anyone negotiate on options; and those profit margins are kept extremely confidential. By knowing the basic

"Extra" charges: walk out on greed

profit percentages, you can turn the tables and start bargaining for both the basic price and the options. Let the salesman know you can't be fooled but realize he and the dealer have to make a profit. You'll probably meet with resistance, but at least you'll have established your position, and you may come away with considerable savings.

Suppose the car you want does have a second sticker: Your best move is to walk out. Dealers who engage in this practice are gouging the public; if they overcharge in the showroom, chances are there would be trouble in the service department later.

Charging the full suggested retail price is legitimate. More than that is greed. No matter how much you want that car, go to another dealer. Only consumers can stop this practice, by not doing business with dealers who insist on this surcharge. ▽

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the fat factor

Promising new field in medical research: the relationship of eating to disease. Beginning here, a series of articles exploring how your meals can affect your health. First inquiry: the role of fat...

By Melva Weber

Choosing one's meals today involves more than enjoyment and maintaining a trim figure. In the past few years, once-sedentary people have made exercise a permanent part of daily life; now doctors are telling us that our eating habits should change, too, in the interests of fitness, health, and reduction of the risk for a number of disorders. New scientific explorations in epidemiology and nutrition show us how what we eat can promote vitality and resistance to the aging process, protect against disease.

FIRST STEP: REDUCE FOOD FAT

Fat in the foods we eat is a key factor—though certainly not the only one—associated with the rates at which heart disease, cancer, and other health menaces occur. The authorities generally agree there's too much fat in our food. Why do they say this?

WHAT EPIDEMIOLOGY IS TELLING US

The science of epidemiology deals with the frequency or spread of disease among populations. For a good many years, cancer rates in various parts of the world have reflected strong links between typical diet patterns of some ethnic groups and the prevalence or scarcity of certain types of cancer. In separate studies, diet patterns and cardiovascular disease—heart attack, stroke, high blood pressure—have been clearly associated.

The most telling evidence of dietary influence comes from studies of migrant families, such as Japanese who move to Hawaii or to the United States mainland. Back in the home country of Japan, breast cancer rates were extremely low. After two or more generations in a new land, even though the Japanese have not changed hereditary traits through intermarriage with non-Japanese, they show increased rates of breast cancer similar to those of American residents. The clue is that they have adopted the diet patterns of their new home. On the other hand, stomach and throat cancers, more prevalent in Japan, were lowered among Japanese who migrated, possibly because their new diets had considerably less pickled, smoked, and salted foods than their traditional eating pattern in Japan.

CUTTING CANCER RISK

Almost one year ago, in February 1984, the American Cancer Society recommended dietary guidelines to reduce risks of cancer. Stressing that no dietary advice can guarantee prevention of any specific cancer, the ACS nonetheless supported the position that cutting down some foods and increasing the use of others offers protection from some cancers. There were seven primary points, the second of which was: "Cut down total fat intake. Reduces risk of breast, colon, prostate cancer." (The first was "Avoid obesity.")

Basic document for the ACS dietary recommendations was a study by the prestigious National Research Council's committee on diet, nutrition, and cancer, a study also backed by the National Cancer Institute. The committee found the strongest evidence was that for a connection between cancer and dietary fat. Because standard American fare provides about 40 percent of daily calories from fat, the cancer authorities urge reducing the fats to 30 percent. That's also exactly the proportion of fat reduction recommended by the American Heart Association. The cancer/diet committee, cautious and conservative in its approach, says the guidelines are interim ones, which can change as scientists learn more about food substances and cancer.

Barbara Levine, Ph.D., directs the Nutrition Information Center, a component of The New York Hospital-Cornell Medical Center and Memorial Sloan-Kettering Cancer Center. The Nutrition Information Center also serves other medical centers in New York City and provides nutrition advice for patients and their families. "Guidelines for good nutrition are of great importance to cancer patients," she says, "both for the special nutritional support of the person during treatment and for secondary prevention, or risk reduction, after cancer has been treated."

FAT-RICH EATING, FOE OF HEARTS

In exploring the connections between heart disease and eating patterns, dietary surveys usually focus on middle-aged men, who are more vulnerable to coronary disease. For seventy-five years, medical scientists have viewed atherosclerosis (fatty plaques that block blood vessels and lead to heart attack) as a "lipid metabolic" disease, related to fat in the diet, specifically *(Continued on page 114)*

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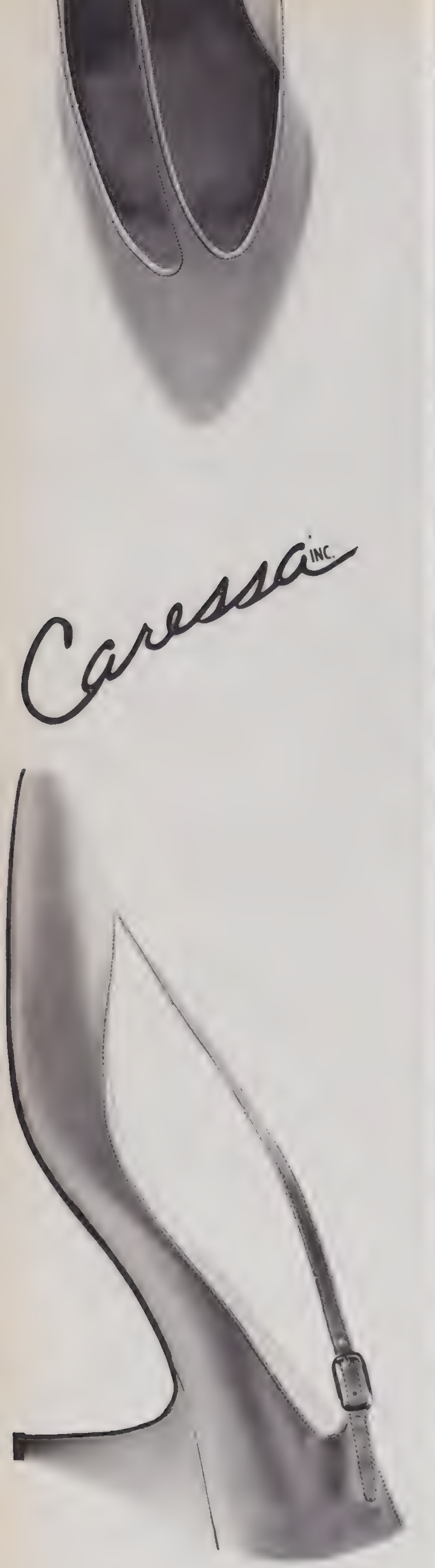

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the fat factor

(Continued from page 112)

animal fat, and very likely also related to high levels of cholesterol in the blood. Half a century ago, a pioneer researcher reviewed the "geographic pathology" of widely diverse parts of the globe that included Asia, Africa, Europe, and America and asserted that wherever cholesterol and fat intakes are high, atherosclerosis is present; but where fat and cholesterol intakes are low, atherosclerosis is not prevalent.

PRUDENT DIET: RADICAL RESULTS

In the United States, the American Heart Association has for the past twenty-one years preached the "prudent diet" way of eating, which has as its main feature a distinct reduction in food fat and cholesterol.

America listened. By 1976, a government dietary survey indicated that about half of Americans had changed their eating habits because of concerns about health. Consumption of cream, butter, eggs, animal fats and oils dropped. So did the death rates of heart attacks and strokes. (Other life-style changes, such as more exercise and less smoking, figured in improved heart health.) Keep it up, says the Heart Association; we can do still better, by cutting fats by one-fourth.

CHOLESTEROL DOES COUNT

One of the lipids (fatty substances) that has been a matter of medical contention for a long time, cholesterol is a major component of the mushy plaques of atherosclerosis, clogging the blood circulation. Gallstones are often largely composed of cholesterol. Cholesterol is manufactured to some extent by the body, and it is also derived from animal-source foods, mainly meat, eggs, and dairy foods that contain butterfat.

Cholesterol circulates in the blood, and it can be measured by medical tests. The Heart Association says the desirable blood cholesterol level should be no more than two hundred milligrams of cholesterol per one hundred milliliters of blood. It's reported that about half of middle-aged Americans have more than this level of blood cholesterol, and this is the group in which most heart attacks occur. Five percent have cholesterol levels in the danger zone—above 268 milligrams—and should be under medical care.

Besides reducing the amount of total fat in the diet to 30 percent of calories (half in the saturated, or animal, category and half in polyunsaturated vegetable oils), the Heart Association urges us to keep an eye on food cholesterol. The average intake is five hundred milligrams—half a gram daily. It should be more like three hundred milligrams. And those under care for high blood cholesterol may be given a diet plan by their doctors, reducing fats to only 20 percent of calories, cutting food cholesterol to as little as one hundred milligrams daily, and possibly prescribing medication that lowers blood cholesterol.

The guidelines on fat, while primary in the design of risk-reducing food habits, still are inseparable from the remaining guidelines such as those for adequate fiber, vitamins, and minerals. Following articles in this series will bring details on other research findings.

FATS IN YOUR FOOD

Whether you eat out or prepare your meals at home, to take full command of the proportion of your daily calories that are fats, and to regulate the cholesterol-bearing foods you eat, you'll need lists that give calories, fat calories, and milligrams of cholesterol in as many food items as possible. Here is one list, plus sources of others.

The woman whose daily calories amount to 1600 should limit her fat calories to 480, her cholesterol intake to less than 300 milligrams.

THE FOOD (portions)	CALORIES (total)	FAT (in calories)	CHOLESTEROL (milligrams)
Whole milk, one cup	150	72	34
Skim milk, one cup	86	5	4
Cottage cheese, half cup, 2 percent fat	100	18	9
Butter, one teaspoon	35	35	12
Mayonnaise, tablespoon	100	99+	10
Yogurt, lowfat, plain, one cup	150	36	14
White bread, slice	75	9	0
Whole-wheat bread, slice	110	9	0
Lean raw beef, three ounces	177	70	77
Lean raw pork, three ounces	187	85	80
Chicken, raw, no skin, three ounces	163	42	76
Oysters, three ounces	57	15	40
Shrimp, three ounces	100	10	130
Lobster, three ounces	90	12	75
One whole egg, medium to large	80	50	275

ADDITIONAL SOURCES

American Heart Association Cookbook. New 4th Edition. At bookstores, $15.95.

"Nutrition, Common Sense and Cancer," an informative leaflet, is available free at your local Cancer Society (see phone book).

Life-Saver Fat and Calorie Guide, $3.80 *Smart Eating Guide*, $2.30. For either, write to: Center for Science in the Public Interest, 1501 16 Street NW, Washington DC 20036

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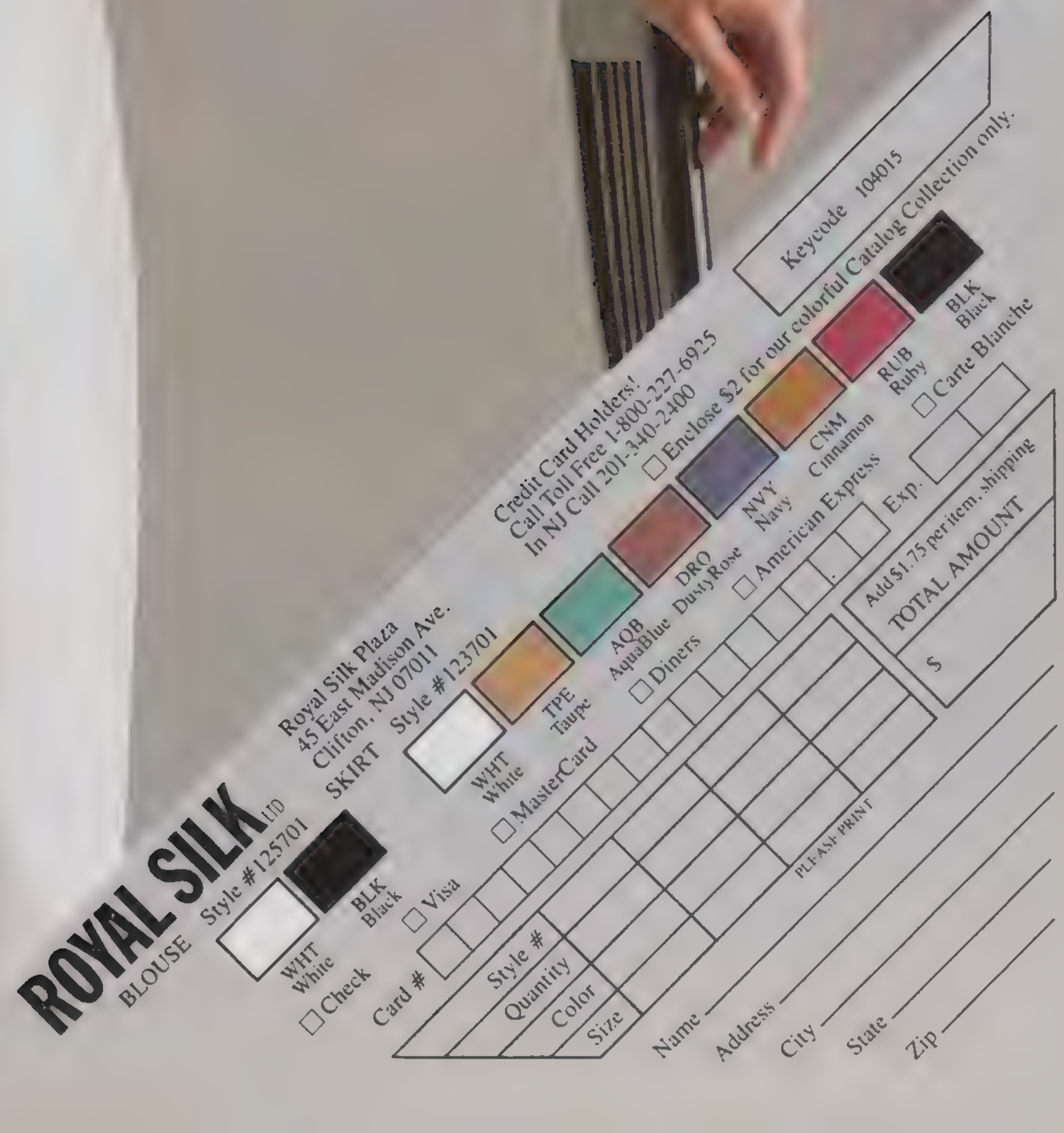

Books in Brief

Broken funny bones...a raunchy search for the paragon of macho...the most passionate and meticulous of poets... the theology of liberation...plain living? no thanks!...more

TOUGH LOVE

LOUISE BOGAN.
By Elizabeth Frank. Knopf.
Illustrated. 480 pages. $22.95

Reviewed by TRACY YOUNG

Louise Bogan was one of our more level-headed lyric poets. "O, why can't I write psychotic verse!" she wrote to her friend and literary executor, Ruth Limmer. "Neurotic verse pales into insignificance beside what those girls—Sexton and Plath—can turn out."

Unlike "those girls," Bogan did not cannibalize her private life; although she had many celebrated friends and lovers, among them Edmund Wilson, Margaret Mead, and Theodore Roethke, and two disastrous marriages, they did nothing to enhance her reputation, bring it to the boil of notoriety. Nor did her own madness leap, hissing and spitting, from the page.

The neurosis to which she refers so cavalierly was a lifelong tooth-and-claw battle with depression. Travel, friendship merely distracted her, and treatment—she was hospitalized several times—only cauterized old wounds. Gradually her work became both a source of psychic pain and a way to transcend it. From her first flush of success, which came early, until her death in 1970, she wrestled twin demons: elusive, shattering memories and feelings, and the perfectionist's willful drive to find their flawless, transformed expression. Through all the reading and study of language—here, like T.S. Eliot she was largely self-educated—and all the experimenting with the most demanding poetic forms, Bogan sought to achieve no less than the power and purity of Yeats. But the slender body of work she produced was its own reward. When *The Blue Estuaries* was published in 1968, William Maxwell called her "one of the best woman poets alive"; until recently she has been virtually ignored outside the literary community.

Bogan, 1923, first flush of success

How did we miss her? Like Sexton's and Plath's, Bogan's concerns were essentially feminist: her battleground was the fierce heart; her sources, the nightmare relationships of mother and daughter; her zealot's devotion to art, as intense as any garden variety "psychotic." She wrote Rolfe Humphries: "If someone said, Louise, if you don't go out and get shot, they'll take Mozart's music and throw it down the drain, I'd put my hat right on and go out and take it."

Bogan did go out and "take it." But she never forgot her hat. In her work, as in her life, she wore an elegant bravery. And this formality, this dignity (call it spiritual or pathological) is not the stuff of cult figures, or immediately accessible poetry. She is less glandular, more metaphysical than "those girls."

In the past decade we've seen the publication of Bogan's collected letters and a slim volume of ghostly autobiographical sketches, but the scholarship surrounding her has been almost prim. Now Elizabeth Frank's biography, *Louise Bogan: A Portrait*, puts flesh on the legend. Frank spent ten years researching the book—no easy chore considering Bogan's compulsive reticence—which has paid off in a wealth of material and almost uncanny insight into this gifted and difficult woman. The poetry is there, too, and Frank's sensitive exegesis should prove a joy to admirers of Bogan's work and an invitation to new readers. But there is something more. *Louise Bogan: A Portrait* is a moving and intelligent tribute—it should chasten those of us whose heroes have gone down in flames rather than clinging, unsullied, to standards. The night before she died, Louise Bogan, the most passionate and meticulous of poets, wrote: "Better next time."

WRY ANXIETY

WHITE NOISE. By Don DeLillo. Elisabeth Sifton/Viking. 352 pages. $16.95

Reviewed by PHILLIP LOPATE

Jack Gladney, the hero of this entertaining, witty, infuriating novel, is your average fiftyish academic who would like a little peace and quiet in the bosom of his family, composed of children from three previous marriages and those of his present wife, Babette, a large, reassuring woman. He teaches Hitler; she teaches Posture. Later she is asked to teach Eating and Drinking, because in these troubled times of information

Phillip Lopate, *the author of "Bachelorhood," teaches at the University of Houston.*

(Continued on page 118)

Hermann Brühlmeyer, courtesy Vanity Fair

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Books in VOGUE

WILLIAM COUPON

Don DeLillo, parodist of pop semiotics

(Continued from page 116) overload "people need to be reassured. . . ."

While future shock has become the norm in this Middle American family, they seem to be getting along, to a point. Then novelist Don DeLillo begins mischievously inserting omens into their suburban pastoral. Baby Wilder cries inexplicably for seven hours straight. A black toxic cloud released by an industrial accident forces temporary evacuation. Outbreaks of *déjà vu* and brilliant sunsets follow. Unusual snows. UFO sightings. The insane asylum burns down. The spiders arrive. Advanced Disaster Management conducts simulated catastrophe drills. Husband and wife become obsessed with "fear of death." Earth mother Babette is revealed as a pill-popping space cadet addicted to talk radio and motel sex with a deranged scientist—although, simultaneously, still our dependable, loyal "Baba." It is that kind of novel: *plus ça change*. . .

Clearly, we are in the realm of Gabriel García Márquez's magic realism, Italo Calvino's ecological fictions, and Donald Barthelme's deadpan satires of recycled language. Unfortunately, DeLillo lacks their elegant control, which would have lifted this parody of American media-babble sufficiently above the repetitious tedium it attempts to expose. His busy storytelling manner keeps lurching between ragged naturalism and cool Post-Modernism.

Still, DeLillo is an engaging, professional novelist: he knows how to keep the reader absorbed with beautiful, often wise insights, even after one may have stopped believing in the tale. Indeed, the best things in this book are quiet, throwaway descriptions and reflections, like this one about Gladney's visiting teenage daughter: "She liked me best when I was dry, decisive, and cutting, a natural talent she believed I'd forfeited through long association with children." Or: "He'd once told me that the art of getting ahead in New York was based on learning how to express dissatisfaction in an interesting way. The air was filled with rage and complaint. People had no tolerance for your particular hardship unless you knew how to entertain them with it."

These melancholy asides come out of a mellowly humane narrative voice, which is often stylistically at odds with the cartoonish plot twists, or the brittle, tinny dialogue. One of his ex-wives, Tweedy, is talking to the narrator:

"God, Tuck, we were good together."

"Good at what?"

"Fool, you're supposed to look at me in a fond and nostalgic way, smiling ruefully."

"You wore gloves to bed."

"I still do."

"Gloves, eyeshades, and socks."

"You know my flaws. You always did. I'm ultra-sensitive to many things."

"Sunlight, air, food, water, sex."

"Carcinogenic, every one of them."

This is perfect-pitch comic dialogue of a sort but a sort that leaches the reality from one's characters in the interests of sounding smart. It also shows DeLillo's overfondness for one comic technique, the *reductio ad absurdum* by series or lists. Recurrently, an idea is worked up into a poetic prose flight, then pushed too far, maliciously undercut to reveal its inanity—as though the author were ashamed of his lyrical gifts.

One of the book's most interesting characters is Murray, a New York Jewish emigré academic who has a theory for everything. Murray teaches courses on "the cinema of car crashes," hopes to become the scholarly authority on Elvis, and hangs out in supermarkets, which he finds "full of psychic data." When not comparing supermarkets to the Tibetan Book of the Dead, he is going into "small embarrassed raptures over diagonal parking. There was a charm and native sense to the rows of slanted vehicles. . . . The arrangement was not only practical but avoided confrontation, the sexual assault motif of front-to-back parking in teeming city streets."

DeLillo brilliantly parodies the admiring condescension of such popular culture semiotics, one-half clever chutzpah, one-half baloney. Interestingly, there is no mention of great art, which affords at least the possibility of transcendence—an example of DeLillo stacking the evidence. He is too keen on portraying America as a nightmare of brand-name consumerism and technological dread from which there is no way out. In *White Noise*, mind has no value except for careerist one-upmanship. All the characters, not only Murray, are logical fanatics who push their theories until they degenerate into mechanical lists, then fall silent like tired wind-up toys. Invention and exhaustion are never far apart in the vision of this novel.

By the time the nail filings of premonition and apocalyptic frivolity coalesce around a larger thematic magnet, it is too late to deepen the book's tone of farcical uneasiness. The action-climax—real bullets, real blood—is yet another false alarm. All in all, however, the pleasures along the way compensate for the irritations. *White Noise* is definitely worth reading. DeLillo's wonderfully observant eye for the domestic details of our lives in this decade, his funny turns of phrase, his generosity, skepticism, and rugged warmth, balance a good deal of uncertainty about his plot contrivances. And after all, uncertainty is what this book is all about.

A LITERARY ARBUS: Readers don't need to be told that a first novel about poor people will bring Faulkner's Snopeses and a hint of Tobacco Road to mind. One can tick off the ingredients faster than the page turns: squalor, greed, lust, religion; dense, lurid, doom-eager prose. Fortunately, Carolyn Chute's **The Beans of Egypt, Maine** (Ticknor & Fields. $15.95, cloth; $7.95, paper) has its own voice and vision. The voice is that of the tall tale, which enlarges a landscape in order to make harsh lives into bearable—hence compelling—stories. The vision is modern and photographic in a Diane Arbus way: first the grotesque and the normal become inseparable; then they become indistinguishable.

The Beans are the terror and shame of the town, with their greasy hair, fox-colored eyes, and dirty submarine-blue shacks strung with cheap Christmas lights the year round. They run a local variety store and work as loggers; when they don't work (or so it seems to their neighbors), they drink, shoot, fight and breed children doomed to be just like them. What separates the other townspeople from Bean poverty and desperation? Steadier work, stringent respectability, and ferocious churchgoing. But those can perish at any time.

Ms. Chute moves through these unhappily linked lives in charged, stanza-like chapters that never allow our feelings to settle into judgments. Only toward the end does she lean so heavily on sexual and religious grotesqueries that they become routine special effects. But by that time it is clear she sounds like no one but herself.

—MARGO JEFFERSON

("Books" continued on page 120)

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Books in VOGUE

Simplicity is a perfectly sincere ideal; it's also something rarely practiced. Here, one of its purest forms: Edward Hopper's "Hills, South Truro." (1930; oil; 27⅜" x 43⅛")

IN SEARCH OF PLAINNESS

THE SIMPLE LIFE. By David E. Shi. Oxford. 340 pages. $19.95

Reviewed by NOEL PERRIN

Interesting books are often the result of an author with a divided mind. Such is the case with David Shi's *The Simple Life: Plain Living and High Thinking in American Culture*. Shi, a professor of history at Davidson College, is clearly attracted to people like Thoreau and John Muir who radically simplified the process of living. He's attracted to the simple-lifers of our own time, too—the five million or so adults in this country who are environmentalists, energy conservers, high thinkers. It was this attraction that led him to write a history of simple living.

At the same time, Shi is a desperately class-conscious man. If I wanted to be unkind (I think I do), I might say trendily class-conscious. He is acutely aware that most environmentalists, high thinkers, etc., belong to the upper middle class. Some of the leaders are loftier still, being what he invariably calls "patricians." This troubles him. He wants to be pro-working-man. He wants to think that what working-class men and women do is good because they do it. If that includes roaring about the wilderness in all-terrain vehicles and gunning their power boats up to loon nests, while the patricians quietly paddle canoes and go backpacking, he finds himself in an intolerable dilemma. And it's that dilemma that makes the book interesting despite its faults.

Shi begins his history in the Colonial era, and this part must have been pure bliss for him. In those days plain living was something the patricians wanted—for other people. William Penn, for example, was a Quaker, the leading promoter of Quaker plainness, a man given to saying "All Excess is ill"; but he tolerated something mighty close to excess at his estate of Pennsbury. Penn kept a twelve-oared barge for when he wanted to be rowed to Philadelphia; he employed thirty-some servants; he had a French oenologist imported to manage his vineyard.

Or take John Adams, second president of the United States. He loved to praise rural simplicity and to denounce what he called "extravagant Riches." His own contribution to simplicity as the Revolution approached? He had the family coat of arms removed from his carriage.

As for Thomas Jefferson, *he* loved to extol the happiness of the yeoman farmer, running his simple family farm. That was the best life. How to preserve it? The yeoman "needs but one act of self-denial," Jefferson said; he needs "to put off buying anything till he has the money to pay for it." Jefferson said this from Monticello, where he lived constantly in debt.

Shi has a field day with all this. A picture emerges of plain living as a perfectly sincere American ideal—especially during times of crisis such as wars—and also as something hardly ever practiced. It further appears to be a device

---

Noel Perrin, *the author of "Third Person Rural," leads a moderately simple life in Vermont.*

(Continued on page 124)

The Cleveland Museum of Art, Hinman B. Hurlbut Collection

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Books in VOGUE

(Continued from page 120) used by the rich to keep the poor in their place. Shi duly notes the exceptional few, like Muir and John Woolman, who weren't trying to repress the poor, who practiced what they preached.

Around 1900 the picture blurs. Increasing numbers of patricians, sated with luxury, began to lead simple lives—at least during the summer. Shi grudgingly admires the impulse; he also accuses them of selfishness, privatism, and fleeing from real American life.

That's nothing to his problems, though, as he traces the nadir of interest in the simple life during the 1920s (the consumption ethic had just replaced the old production ethic) and the steady rise in interest since then. Because he eventually confronts a total reversal of roles. In 1984, the descendants of Penn are running around turning off lights; the descendants of his oarsmen are driving the biggest cars and voting for Reagan. (As Shi shows, Carter was a simple-lifer, and one of the reasons Reagan won in 1980 is that he most definitely is not.)

It is fascinating to watch Shi writhe and wriggle, and in the end be forced to conclude lamely that "simplicity remains an animating vision of vital moral purpose." (Translation: It's a nice idea that the majority will never accept.)

But meanwhile he has written a full history of the idea of simplicity in this country. It has all the faults I hinted at. It is full of digressions, including a history of the *Ladies' Home Journal*. It is pedantic; not one character comes to life. It sometimes seems like a giant collection of quotations using the word "simple," never mind how. Worst of all, Shi never understood that the simple life is not just a matter of self-denial, whether for God's sake or high thinking's or the environment's, but a positive thing in its own right and specifically a delight in the process of living as opposed to the mere possession of products. The young middle-class families who've gone back to the land don't think they're denying themselves. They think they're giving themselves the pleasure of making a whole life, of doing everything themselves—and in that sense their lives are rich indeed. They just don't travel much, or get to the better-known restaurants.

But if the book has the pedant's faults, it has the pedant's virtues, too: a wealth of learning, trustworthiness, good notes, a real grasp of intellectual history. The actual style is quite readable, and once or twice Professor Shi is even witty. Young patricians who are considering simplification—or older ones who wonder how their daughters like living on the Keweenaw Peninsula in upper Wisconsin on $6000 a year—will find a lot of fascinating history here.

A DEADLY CALLING: A little more than four years and one United States presidential election ago, the miracle of Minicam took us to El Salvador where *campesinos* were dragging four dead women from their roadside grave. Three had been nuns; one, a missionary; all, Americans. The condition of their bodies, bruised with the marks of horrific disrespect, shocked even insensate newswatchers. And the official cover-up that followed, plus the continuation of U.S. aid to the government whose soldiers killed the unarmed women, outraged cynics.

Of the four women, it is the lay worker whose life and death have been most examined—in a documentary, a TV special, and now a book, **Salvador Witness: The Life and Calling of Jean Donovan** (Simon and Schuster. $16.95), by Ana Carrigan. Donovan's continuing appeal as a subject lies in her Yuppiness: this was a woman who chucked job, privilege, a lover for enormous hardship and uncertainty; who exchanged an intimacy with golf courses and country clubs for a mastery of daily terror.

If there is any message in Donovan's story, it lies in the bravery of those who continue, after all the atrocities, to practice "liberation theology." It is not easy to walk next to Salvadorans who may be shot at any minute with guns financed by your own government. —SUSAN BOLOTIN

HUNTING MACHISMO: **Sleeping with Soldiers** (Holt. $14.95) is an often hilarious, occasionally poignant account of Rosemary Daniell's raunchy five-year search for the ideal macho man. Her kind of guy "races cars, jumps out of airplanes, rides in rodeos, and wields blowtorches; he never jogs, rides a bicycle, throws a Frisbee; and *never* does he don a shirt with a small animal on it."

A Georgia belle who "looked for [her] husbands among the Ashley Wilkeses of the world, [her] lovers from among the Rhett Butlers," Daniell married first at sixteen, and divorced three times. At forty, the author of *Fatal Flowers* was "on the loose." She worked on an oil rig, danced in riverfront bars, hung out with, drank with, and slept with so many macho men that sex became "like trudging through fields of chocolate-covered cherries."

Convinced that her tastes and fantasies are not unique, Daniell finally resolves the conflict between her pre-feminist training to marry nicely and her adult lusts by settling monogamously with a young paratrooper named—what else?—Zane. —EDEN ROSS LIPSON

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Coffee, tea, new takes on timeless passions: American style meets civilized European fare. Result: "working teas," artful after-dinners! **By André Leon Talley**

The best of "events": post-dinner coffee, chocolate cake, sweetmeats. Right: Overscaled gold mugs, cake knife, napkin from Wolfman Gold & Good Co.; drop-leaf table, wooden peasant bowl, Cobweb Antiques. Painting by Simeon Solomon courtesy of Barry Friedman, Ltd. All New York City

Do-it-yourself...but with style," says Sister Parish of the in-office teas she makes for clients and friends. In these well-filled days of business lunches, business breakfasts, "It's my way of entertaining at work." At work, for Mrs. Parish, is far from a raucous world of clattering IBM Selectrics. At Parish-Hadley's Upper East Side Manhattan offices—decorating base, through the years, for Kennedy White House living quarters, Babe Paley apartments, New York City's sprightly, English-y (and newly done) Ritz Carlton Hotel—out-of-town clients sink gratefully into pink flower-chintz sofas, couch arms anchored with cashmere shawls. Tea comes with massed garden-fresh flowers, gilded family antique cups and saucers. Mrs. Parish's tea-menu staples: "Apples, cookies, croissants, fresh butter and breads." A pitcher in a cloisonné holder, on a mahogany side table, keeps extra water easily at hand.

So much for popular wisdom: that America's splashiest tea party took place some two hundred years ago and that tea style, here, has bogged down since, a mire of "ladies" events and large-scale fund raisers. In Washington, cups of Earl Grey and cinnamon-toast slices are as much part of the "nothing fancy" school of tea as the best bits of conversation are, these days, at Susan Mary Alsop's. "I serve from my favorite Chantilly china with blue and white carnations; a round table in the sitting room is covered with a white cloth. Very traditional tea, that's it," she says.

As a young diplomat's wife nearly forty years ago, Susan Mary took tea with the then toasts of postwar Paris; and the best of coffee/tea ritual, traditionally, has been a European affair. "Coffee drinking is the expression of a certain way of life," says Paloma Picasso, who currently crisscrosses the Atlantic with husband Rafael Lopez-Sanchez in an inveterate shuttle life between hotel living in Paris and a Manhattan duplex. "I feel, as I do about anything in life," says Paloma, "that the look is all-encompassing. When I have a large group, I always have guests move after dinner from the table to the salon. People get tired of sitting so long at the table." Coffee and tea are served in gold and white Empire cups; plates are a mixture of authentic Empire and 1930s Art Deco Empire versions. Then, biscuits (palmiers—"elephant ears"), chocolate truffles, and candied violets complete the fare. "If one wants a tisane, that's fine. But the cup is larger."

Coffee served outdoors, under garden trees; tea set in a chintz-filled office

In New York or Paris, Paloma and Rafael Lopez-Sanchez start their mornings at a café: at Les Délices Guy Pascal or Café Flore. "We read our mail, look at newspapers and magazines. It's a wonderful way to relax before the hectic day begins." Cafés, Paloma believes, as a true Frenchwoman, are where coffee-serving style begins: In Paris, the fashionable mode of taking coffee was launched when Café Procope opened in 1689. Today, Café Procope is still serving café filtre and other coffee varieties at 13 rue de l'Ancienne Comedie in Paris.

But tradition, today, has new twists and turns: At Jacqueline and Julian Schnabel's loft, now, post-dinner espresso (always El Pico) is apt to be served up in a black-and-white checkerboard marble-tile kitchen, to come in cups that are pink-lined steel grey. "They go well with my Russel Wright pink plates," explains artist Schnabel, "from the 'fifties." In summer, in the country, Schnabel guests are treated to coffee under garden trees; at large dinners in Manhattan, to homemade chocolate mousse, coffee ice cream—and pink or blue Harlequin Fiestaware. ▽

At Sister Parish's NYC office, "working tea": family antique china, garden flowers, fresh breads fill a tea table, left. Easily at hand, far left: a couch-side water pitcher

LIZZY HIMMEL, JEFF MCNAMARA

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living

Every year in Milan, the Italian furniture world gets together at the Salone Mobile to unveil its most spectacular new designs—*magnifico!*

By Barbara Plumb

To encourage eye contact among people sharing a sofa, designer Vico Magistretti curved the conventional three-seater in his "Veranda." The end-seats pivot around two bases, which double as tables. Sitters have the option of two seat-back heights.

The lightness and variety of Ingo Maurer's new halogen lighting system, "Ya Ya Ho," is irresistible. In this low-voltage creation, electric power is carried by the horizontal lines. The vertical elements can be repositioned anywhere along the horizontal wires because, wherever the wires touch, they can transmit power. Vertical elements move up and down on weights.

Aldo Rossi, in a light-hearted sketch, drew his stainless-steel espresso maker, "La conica," as an inhabited castle. It comes in three- or six-cup size.

Italian flair and dazzle always characterize the Salone Internationale del Mobile and the Euroluce show in Milano. In a collection of twenty exhibition halls scattered over two and one-half acres, twenty-six hundred Italian and foreign firms proudly display their latest entries in home furnishings and lighting to designers, journalists, and those in the trade from five continents.

This season the Italian genius for creation was as sizzling hot as ever—but with a difference. Whereas for the last two years, the news has been the shock of Memphis (see page 230), a revolutionary tongue-in-cheek Italian rendition of Post-Modernism with an emphasis on sending up the clichés of nineteen-fifties designs—this year's surprise is the ingenuity with which the fine Italian mind invents acrobatic furniture that does double, or even quadruple, duty in solving the practical problems of everyday living.

ALDO BALLO

The Italians are noted throughout the world for their exquisite lacquer finishes. A superb example, "Playbox," designed by Acerbis and Stoppino for maximum flexibility, may be outfitted by the owner with numerous options—bar, refrigerator, television, VCR, stereo or personal computer.

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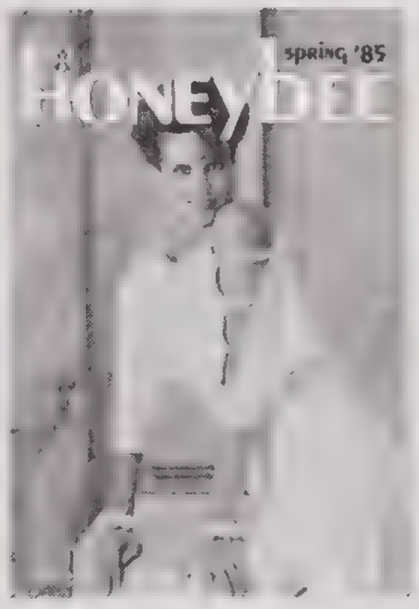

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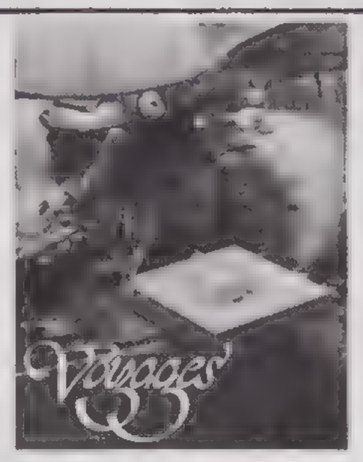

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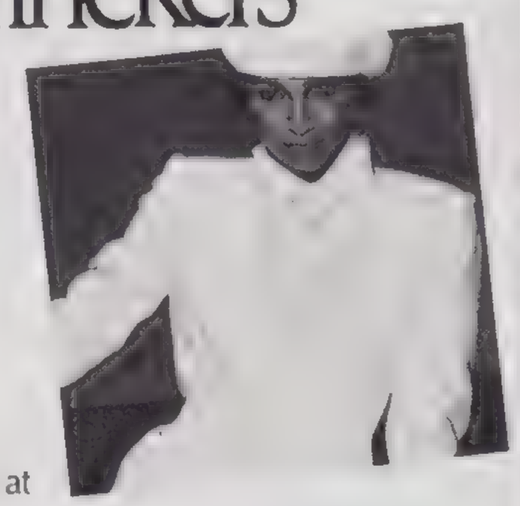

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BULLOCK'S

the best of wines

A good year was had by all—for superlative red Bordeaux, 1978 is a vintage worth remembering—rich, complex, and magnificent **By Martin Gersh**

In terms of fine red Bordeaux, 1978 is a vintage to shout about. Its wines are larger than life—powerful, exciting, tremendously energetic, with great density of fruit and layer upon layer of complexity. As my wife Gloria and I were savoring these magnificent 1978 Bordeaux at our dinner table in recent months, I could not help comparing their style with that of certain works of classical music characterized by the same surging, relentless energy and massive complexity: the toccata from Johann Sebastian Bach's Toccata and Fugue in F major for organ, Beethoven's Grosse Fugue for string quartet, the last movement of Bruckner's Fifth Symphony, and the third movement—delightfully titled "Rondo-Burleske"—of Mahler's Ninth Symphony.

I have not the slightest hesitation in declaring that 1966, 1970, and 1978 are the three best red Bordeaux vintages since the supremely great 1961. All twenty-three 1978s reviewed below show an ability to age gracefully and to maintain themselves at full strength for twenty to twenty-five years beyond the vintage—if they are cellared within a temperature range of 60-70 degrees Fahrenheit. These are clearly the best-aging wines of the '70s, right up there with those of the 1970 vintage itself. I even have a slight suspicion that some of the 1978s may, in the end, outperform their 1970 counterparts.

Normal cellaring will cause such formidable wines to unfold only very gradually in the years to come, but extensive aeration can bring out their extraordinary qualities even now. When you sample any of the 1978 Bordeaux discussed here with the object of receiving the immense pleasure we experienced with the entire group, follow my instructions carefully. Should you instead set aside the 1978s for long-term cellar aging, you can expect a diminution of roughly one-half hour in the wine's aeration time with each passing year.

Before we examine the wines individually, I must register one regret along with my great passion for this vintage: that I do not now, nor shall I ever, own nearly enough of the 1978 red Bordeaux!

RECOMMENDATIONS

Château Ducru-Beaucaillou 1978 The finest and the most fascinating of the eleven vintages of this consistently outstanding Saint-Julien that I have known—velvety, large-scaled, opulently fruity, with a harmonious fusion of all its constituents. Best drinking: for the next 17-18 years. Aeration: 7¼-7½ hours. $25-$28.

Château Rausan-Ségla 1978 Showing excellent fruit density, this is a restrained and dignified yet altogether beguiling Margaux. Best drinking: for the next 16-17 years. Aeration: 6¾-7¼ hours. $15-$18.

Château Latour à Pomerol 1978 A wonderful, huge, cohesive Pomerol—somber in manner, featuring densely concentrated black raspberry fruitiness. Best drinking: for the next 17-18 years. Aeration: 7¼-7¾ hours. $18-$20.

Château Léoville-Las-Cases 1978 Boldly ingratiating, full-bodied, with middle-to-deep tonality and vibrant red currant fruitiness—a superb Saint-Julien. Best drinking: for the next 17-18 years. Aeration: 7-7½ hours. $20-$25.

Château Léoville-Barton 1978 A splendid wine from a frequently underrated château in Saint-Julien—worldly, animated, displaying a piquant red raspberry-like flavor aspect with a salty-sweet finish. Best drinking: for the next 17-18 years. Aeration: 7-7½ hours. $15-$20.

Château Lynch-Bages 1978 A classy and captivating Pauillac at the top of its form, demonstrating good size and impressive fruit presence. Best drinking: for the next 15-16 years. Aeration: 6-6½ hours. $16-$20.

Château Calon-Ségur 1978 Muscular, with lively red currant fruitiness that boasts a distinct tang—a commanding, deeply rewarding Saint-Estèphe. Best drinking: for the next 18-19 years. Aeration: 7½-8 hours. $16-$20.

Château Certan de May 1978 Distinguished by classic, dense red plum fruitiness, very nice size, and high tonality, this expansive Pomerol is exemplary. Best drinking: for the next 17-18 years. Aeration: 7-7½ hours. $20-$25.

Domaine de Chevalier 1978 Creamy, spectacularly fruity, Domaine de Chevalier 1978 stands apart as the most formidable of the eleven vintages of this terrific Graves that I have owned. Best drinking: for the next 17-18 years. Aeration: 7-7½ hours. $18-$23.

Château Figeac 1978 An extraordinary Saint-Émilion that couldn't be more delicious—substantial, with a rich black cherry fruit component. Best drinking: for the next 17-18 years. Aeration: 7-7½ hours. $20-$25.

Château Brane-Cantenac 1978 Bursting with fruit, absolutely grand—ranking alongside its 1970 version, until now preeminent among the ten previous vintages of this Margaux that I have enjoyed. Best drinking: for the next 17-18 years. Aeration: 7-7½ hours. $16-$20.

Château Pichon-Longueville 1978 An immense and enthralling Pauillac with overwhelming purple plum fruitiness and awesome power. Best drinking: for the next 20-21 years. Aeration: 8½-9 hours. $15-$20.

Château Palmer 1978 As is invariably the case, this Margaux is noble and enchanting, of imposing size, with pinpoint concentration and a perfumed black-currant fruit constituent. Best drinking: for the next 19-20 years. Aeration: 7¾-8¼ hours. $23-$28.

Château Mouton-Rothschild 1978 Mouton at its best—massive yet suave, a superlative Pauillac with a perceptibly smoky black-raspberry flavor element. Best drinking: for the next 17-18 years. Aeration: 7-7½ hours. $45-$55.

Château Pétrus 1978 Youthfully vital, Pétrus 1978 is a miraculous, beautifully integrated Pomerol with a richly textured fruit presence. Already the costliest, it seems also destined to be among the handful of longest-lived 1978 Bordeaux—even though its grape composition is 100 percent Merlot, with no Cabernet Sauvignon whatsoever. Best drinking: for the next 21-22 years. Aeration: 9¼-9¾ hours. $80-$90.

Château Trotanoy 1978 Generous in body, silken-textured, with a ravishing prune-like fruit aspect, this Pomerol is sumptuous, glamorous—unforgettable! Best drinking: for the next 17-18 years. Aeration: 7-7½ hours. $30-$35.

Château Margaux 1978 Dazzling—the most monumental of the fourteen vintages of this great wine that I have known, exhibiting multifaceted fruitiness that climaxes in a glorious sweet finish. Best drinking: for the next 18-19 years. Aeration: 7¼-7¾ hours. $45-$55.

Château La Tour-Haut-Brion 1978 This brilliant Graves has one of the most engaging first tastes in wine—a quality it shares with several other red Bordeaux including Cheval Blanc, Palmer, Pétrus, and its own close relative La Mission-Haut-Brion. Mellow, of goodly size, it is ornamented by a scrumptious black currant fruit element. Best drinking: for the next 18-19 years. Aeration: 7¼-7¾ hours. $25-$30.

Château Lafite-Rothschild 1978 Blessed with an uncommonly pretty, red raspberry-like flavor aspect—a subtle and beautiful Pauillac fully justifying the renown this château has so long enjoyed. Best drinking: for the next 18-19 years. Aeration: 7½-8 hours. $50-$60.

Château Cheval Blanc 1978 A fabulous, titanic Saint-Émilion of infinite charm featuring slightly smoky fruitiness—pure enchantment in the bottle! Best drinking: for the next 18-19 years. Aeration: 7½-8 hours. $50-$60.

Château La Mission-Haut-Brion 1978 This incomparable Graves of good size possesses the ultimate grandeur and finesse that one could desire in a wine, added to a superb amalgamation of all its taste constituents. Best drinking: for the next 21-22 years. Aeration: 9-9½ hours. $45-$55.

Château Montrose 1978 A masterpiece—the splendor of this gigantic Saint-Estèphe is staggering, its stunning black raspberry fruit component making it the most luxurious of the eighteen vintages I have had during the past two decades. Best drinking: for the next 21-22 years. Aeration: 9-9½ hours. $16-$21.

Château Latour 1978 In twenty vintages the greatest red wine it has been my privilege to know, Latour once again maintains its unparalleled record of being the slowest-maturing, longest-lived red Bordeaux—notwithstanding the stiff competition provided year after year by Montrose and half-a-dozen other châteaux. This bottle has another quarter of a century to thrive at full strength—a magnificent, colossal Pauillac. Best drinking: for the next 25-26 years. Aeration: 10¾-11¼ hours. $50-$60. ▽

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FILTERS

food in vogue

Bok choy to banana peppers

—America goes exotic...

the astonishing, provocative

food at Paris's Jamin

By Barbara Kafka

There is a beautiful clear red liquid on the market these days, heady with the fragrance of strawberries. It is a *liqueur de fraises* made by Meyer in France's Bas Rhin. I'm not fond of most liqueurs; this is much less sweet and less alcoholic—only 40 percent. I find it irresistible: a delightful late-night self-indulgence in a small snifter, or on the rocks, a festive warm-weather drink splashed with soda. It is splendid frothed with Champagne as an easy-to-prepare version of the popular Bellini. This is a welcome new addition to anybody's drink selections. Look also for *Framboise de Bourgogne*, made by Trenet Fils, somewhat heavier and sweeter but, after all, raspberry.

I had been wondering if it were a question of age, of overexposure, why I no longer seem to get the high kick out of restaurant meals that I used to. It is true that things have to be better today than they had to be thirty years ago to excite me. I am no longer tasting my first *coq au vin* or even my first beautifully plated, barely cooked nouvelle cuisine fish. My finicky palate tends to second-guess the chef: why not a little more lemon, a little more contrast in texture and color? I was afraid I was becoming a carping grouch. My dwindling faith in my own passion has been rekindled by Joel Robuchon at Jamin in Paris (32 rue de Longchamp, Paris 75016; 727-12-27).

Not since I went to Michel Guérard's tiny restaurant in Ansières for the first time have I been so pleasantly astonished, so sensually gratified. As with Guérard, food-world rumors had preceded my visit, and a reservation was hard to get. In both cases, it was well worth the wait, and heightened anticipation was not disappointed. If you are going to be in Paris, write or phone now. Yes, the meal will be expensive, but worth every penny. If they don't have a dinner reservation, go for lunch: a French restaurant's lunch crowd of businessmen is often a more serious audience than dinner revelers.

What can I tell you about Robuchon's food to give you some idea of its splendors beyond saying that it is fresh, inventive, and impeccable? I can tell you that it is some of the best food I have eaten in years, that when he calls something La Fameuse Tête de Cochon Mijotée à la Sauge it has every right to be called famous, that it is the lightest, most unctuous and succulent pig's head brought to new heights of gastronomic elegance, that despite the constantly changing menu he is still creating, daily, new dishes such as a fabulous chilled cream of cauliflower soup set into the silkiest, most fragile of custards and concealing in its ivory depths an entrapment of the best caviar to pop darkly in your mouth.

I have never had an indifferent dish in Robuchon's dining room. I had lunch there two days in a row. Between the groups of eaters we must have tasted twenty-five dishes; each more beautiful, more inventive, with a richer taste than the last. Most amazing, the desserts are as good as, as varied as the preceding dishes.

If you go for lunch, have the simplest of meals for dinner. It is unfair to taste the food of any other chef after having tasted that of Robuchon. Even the French, without the benefit of the strong dollar, are swarming to his restaurant.

The other thing to remember is that this is restaurant food. Basically, it is a real reason to go out rather than something to re-create at home. Conscious of all the work it entails, I am not giving any of his recipes. His Bar en Surprise, for example, calls for filets of striped snapper carefully wrapped around nuggets of lobster, and the whole presented with two sauces: a light, creamy, aromatic fennel sauce and a dark, rich seafood sauce. The edge of the sauce is encircled by a row of blanched vegetables cut into the tiniest possible balls. I was so excited by the dish and Robuchon's food in general that I went to Dehillerin and bought myself the tiniest size of melon ballers—tribute indeed from a woman who doesn't like to garnish plates.

If you want pleasure from his tastes without dying of exhaustion, you could make poached bass with just the seafood sauce or lobster with just the fennel sauce. This would preserve the color contrasts.

Wonderful things continue to happen in American food as well. There could be no better example of the American way than Seattle's Pike Place Market. A real farmers' market, in existence since 1907, it was scheduled for demolition as part of a riverside real-estate redevelopment plan. A group of citizens forced the entire matter to a referendum, and the voters *(Continued on page 144)*

ALEXIS STROUKOFF

A plate to write home about: at Jamin, striped snapper encloses lobster nuggets, sauces of fennel and seafood with veggie bonbons

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food in vogue

(Continued from page 142)

saved the market, which is now supported by tax dollars. For a very low daily fee, farmers can rent a stall—the so-called "low" stalls. Some do so on a regular basis, others occasionally, as produce ripens during Washington's long, lush growing season. They bring in wild mushrooms, large, fleshy golden chanterelles gathered north of Seattle; all kinds of peppers from yellow, red, purple, and green bell peppers to pale, tender green frying peppers to tiny, fiery pequin peppers, to mildly hot banana peppers to varieties I have never seen before.

Part of the credit for this extraordinary plethora goes to recently settled Vietnamese, Chinese, Cambodian, and even Tibetan truck farmers. They have brought with them, as have past waves of immigrants such as Italians and Japanese, the ingredients necessary for their own food. Tiny white-green bok choy with flourishes of dark green, ruffled leaves and aromatic chrysanthemum leaves for sushi flirt with next-door bunches of basil and rosemary.

The "high" stalls of food dealers and importers of rare foods from around the world are another rich resource. There are the long counters of local fish and seafood. For the first time in this country, I found tiny striated clams whose intricately patterned shells in shades of smoky grey and beige are supposed to be the inspiration for the elegant Northwest Indian baskets. The locals call these steamers; but they are much too good for that. They should be quickly sautéed until they open. They could be seasoned, as in Capri, with olive oil, garlic, and hot pepper to toss on top of pasta.

This non-tourist market is the best possible kind of urban renewal founded on a solid link with the past. Its inspiration is giving rise to a renaissance in cooking as well. This seems to me to be the next area that will inspire the entire country. Good wine is being made in the Northwest. There are marvelous micro-breweries making beers, ales, and lagers. I will tell you more at a later date.

If the past is, indeed, prologue, then we need information as well as material. Joan Nathan has just published *An American Folklife Cookbook* (Schocken Books). It is to regional cooking what Alan Lomax's great folk-song collections were in the 'forties. Ms. Nathan has traveled all over the country seeking out cooks, many of them older people, who are preparing traditional foods. She has brilliantly recorded their lives, their conversations, their attitudes towards food and some of their recipes. Just as Lomax was recording the about-to-disappear folk-song heritage, one fears Nathan is telling us about the about-to-be-past. American cooking will continue growing out of these roots; but it will be different. We can see the ominous signs of weakness in the best of these cooks. Virginia's Mattie Ball may still garden, preserve, and bake; but, these days, her open-faced pie is sprinkled with Tang. ▽

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Photo Lee Nadel

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travel now

Antarctic escapades... the best skiing in France... a "new" Caribbean island

By Richard Alleman

luxury by the sea

In the legendary days of 1920s-1930s Hollywood, it was fashionable to escape the rigors of movie-star life by heading down the Pacific Coast to Laguna Beach. Now, decades later, the Laguna weekend has become the newest L.A. rage. Reason: the debut of the new Ritz-Carlton, *below*, at Laguna Niguel. Designed in the opulent Mediterranean style of 1920s Los Angeles, this is the first major resort hotel to be built along the California coast in thirty years. A fitness haven, The Ritz-Carlton boasts two pools, four tennis courts, bike path, health club, big beach, and golf course.

Antarctica. If there's a last frontier of modern travel, this is it. In the past, the only way for civilians even to catch a glimpse of this vast icy "seventh continent" was from a special cruise ship or on a short "fly-over" tour. But now, the California-based tour company Travcoa—known for its African safari-organizing expertise—is featuring a brand-new Antarctic expedition as part of several South American itineraries. These rugged adventures involve flying aboard a C-130 transport craft *(above)* and actually landing on Antarctica's King George Island where the group stays for three nights at a scientific research station. Weather permitting, there will also be helicopter flights from King George to the nearby volcanic isle of Deception, where it is possible to bathe in Antarctic hot springs. In addition to the obvious attraction of simply being in Antarctica, these visits provide a chance to see spectacular glaciers, exotic animals (seals, penguins) and birds.

The Antarctic jaunts are the highlights of Travcoa's fourteen-day tours to Chile; the same tours also include visits to Chile's capital city, Santiago; several days in the magnificent lake country; and a night at Punta Arenas on the Strait of Magellan. Price is $2295—with eleven departures set for the spring and autumn. The Antarctic is also part of Travcoa's twenty-two-day Argentina/Patagonia trip ($3595). *Note:* Prices do not include air fare between the U.S. and South America. See travel agent or page 150 for details on this as well as on other Travcoa tour programs.

Fastest route to Singapore: Pan Am's Flight 801 leaves New York City at noon, makes a quick stop in Tokyo, continues on to Singapore—slices over four hours from previous NYC-Singapore flying times.

the year of skiing lavishly

What with super exchange rates plus new air service, this may be the year U.S. skiers discover the joys of Courchevel —France's (some say Europe's) ultimate snow-place. With four villages, three mountains, 175 lifts, 280 miles of runs, this is the land of endless skiing. It is also the land of extraordinary food, posh places to stay, lively nights. Newest glamour hideaway: the just-opened Le Byblos des Neiges—a high-altitude version of the well-known and very chic Le Byblos hotel at St. Tropez. At Courchevel's Byblos, seventy rooms and apartments, a romantic restaurant, piano bar, disco, swimming pool, health club. As for getting to Courchevel, this month Air France introduces new nonstop flights between New York City and Lyon, one of Courchevel's gateways. For more information, see page 150.

News in the sun

Up for a new warm-winter spot? Consider Providenciales, one of the Turks and Caicos Islands—a little-known British Crown Colony in the Caribbean. Since it had no roads, only a few tiny hotels, no airport, the Club Med folk thought "Provo" a perfect place for their "most upscale" Caribbean enclave. Called Club Med Turkoise, the just-opened resort has one of the most romantic settings of any Club Med in this hemisphere and has been staffed with the organization's best French chefs. A week at Turkoise comes to about $1200—including meals, wines, entertainment, round-trip jet flights between New York and Provo's new airstrip; about $1100 from Miami.

HAPSBURG HAPPENING

For a splendid spring, a deluxe tour organized by the Harvard University Art Museums visits Eastern Europe's three most dazzling capitals—Prague *(left)*, Budapest, and Vienna—May 26-June 6. Heading the tour: Konrad Oberhuber, Harvard prof/former curator at Vienna's Albertina museum. Besides city sights, Professor Oberhuber will show art lovers the glories of the Czech and Hungarian countrysides. $2795 covers top-notch hotels, most meals, round-trip air fare from New York City. See page 150.

Top photo CARLA HUNT; bottom photo A TESSORE/SHOSTAL/C.L.I.

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travel

Discovering the lush, secret pleasures of the U.S. Virgin Islands: hideaway hotels, isolated beaches, untamed beauty

By Hillary Johnson

In the 'seventies, Americans spurned their Caribbean backyard, deeming it passé. Yet, as the "undiscovered" islands are discovered—if not overrun—Americans are rediscovering the U.S. Virgin Islands of St. Thomas, St. Croix, and St. John. Worldly travelers find these former Danish colonies are marked by an American energy and style that exist nowhere else in the region. They are uniquely ours, and unique in the Caribbean.

A hybrid of cultures—benevolent Danish monarchist, native Calypso, brash American, immigrant "down islander"—has rendered odd juxtapositions. Kentucky Fried Chicken franchises, Rastafarian communes, and Gucci boutiques flourish in close proximity on St. Thomas. Over on St. Croix, an island almost three times the size of St. Thomas, Puerto Rican cowboys tend the cattle of Danish ranchers. St. John, because it is so small, because it deceptively appears to have been forgotten in the hubbub, seems self-absorbed, almost homogeneous by comparison. There, aging hippies, multi-millionaires like Laurance Rockefeller, day-trippers from St. Thomas, and upscale newlyweds pursue common goals: oneness with the natural world, or—in the last case—with each other. At times, the islands' linking under one flag seems the oddest juxtaposition of all.

Symbolic of the new surge of interest in the U.S. Virgins is Laurance and David Rockefeller's $10 million sale of their Fountain Valley golf course and surrounding four-thousand-acre St. Croix estate. The Rockefellers sought to rid themselves of their St. Croix property, which consumes a twelfth of the island, for more than a decade, ever since a robbery at the golf course left eight people dead. Apparently, the victims' ghosts have been exorcised. The expansive $30 million plans of the new owners will see the addition of another eighteen-hole golf course and the construction of a 150-room hotel on nearby Davis Bay Beach, with condominiums, villas, and more hotels to follow.

Big money, big deals, and big hotels are only part of the story of the islands. The surprise is that independent travelers who want to experience a calmer, smaller-scale Caribbean, one where they can emerge from a dive in the sea without overhearing the gaggle of tourists on the next beach blanket discussing Bloomingdale's, one where their hotelier's personal service goes beyond a complimentary rum punch garnished with a paper umbrella, can still find it here. Quiet, personal hotels with isolated beaches and insular, natural settings exist on all three. Many of these hotels don't even bother with advertising; their patrons' word-of-mouth suffices.

Hideaway hotels are hardest sought on St. Thomas, port of call for hundreds of thousands of cruise ship passengers each year. In high season, as many as fifteen thousand people each day throng the main street of little Charlotte Amalie. They shop for duty-free perfume, jewelry, and designer clothes in refurbished waterfront warehouses, once stocked with rum and molasses and built to withstand cannon balls and hurricanes. Benetton and Fiorucci are the newest shops along the alleyways. Everyone shares in the booty; taxi drivers on this island wear designer watches. St. Thomians have to remind themselves to slow down. A sign posted in a Grand Union reads, "Need Not To Hurry—Relax."

Life is considerably less frenetic on the eastern end of the island. A quiet marina known as Red Hook and a string of resorts mark the coastline. Here, the Pelican Beach Club is a petite beach-side establishment so modest its turnoff is signaled by a stone-carved pelican rather than a sign. A marlin mounted on a high pink wall at the end of a long rough road *(Continued on page 150)*

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2 ☐ U.S. VIRGIN ISLANDS: General information, including winter rates – from the U.S. Virgin Islands Division of Tourism
3 ☐ "Things to See and Do" – St. Thomas, St. John
4 ☐ "Things to See and Do" – St. Croix

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u.s. virgin islands

(Continued from page 149)

signals the entrance. Twenty small cottages line the beach, a stretch of white sand, palms, and sea grape. The view across Pillsbury Sound is of mountainous St. John, three miles away. Pelican tradition demands that waiters deliver breakfast to cottages in the morning; guests dine on their front porches, which face the sea. At dinner, French cuisine is served in a seaside room that glows like an intimate Parisian bistro in the candlelight of power blackouts, frequent enough on these islands.

If the Pelican's tranquility overwhelms, guests may mosey down the beach about three hundred feet to the less intimate Sapphire Beach Resort and learn how to windsurf, a vivifying sport the experts promise can be mastered in four grueling hours. Even off-season, this large resort's beach throbs with bodies and sports gear. All the beaches in the U.S. Virgins are public.

The talk at Water Bay, slightly north of Sapphire Bay, is of the ambitious new Virgin Grand Beach Hotel—set to open this month with eighty-six beach-side rooms. The luxurious new resort will also have two swimming pools (one to be the largest on St. Thomas), three restaurants, and several yachts that guests may lease for full or half days. More rooms will be ready by April and still more by June.

For those who prefer apartment-style living to hotel life, two options on St. Thomas are the luxury condominium settlements Point Pleasant or Mahogany Run. Both establishments consist of clusters of apartments situated at high altitudes on well-landscaped terrain. Balcony vistas are of nearby British Virgin Islands and the yachts that ply the smooth channels.

Golfers will prefer Mahogany Run, the newer of the two condominium resorts, for its eighteen-hole course—the first on the island—that winds along a windy, cliff-edged stretch of the island's relatively undeveloped Atlantic north coast. Mahogany Run's landscapes are more luxurious than Point Pleasant's, simply because there is more land and less civilization in sight. The apartments are handsome and spacious. This resort, too, recently opened what is one of the best restaurants on the island in a renovated stone farmhouse, called, appropriately, The Stone Farmhouse.

One result of St. Thomas's abundant commerce and sophistication has been a blossoming of great restaurants, a hard-won commodity in the Caribbean. An annual competition among island chefs, is, along with the Carnival each spring, one of the most widely watched, publicly celebrated events of the year. The new Fiddle Leaf Restaurant, whose chef and owner is Patricia La Corte, was a big winner this fall. La Corte triumphed with her sushi platter, scallops with spinach fettuccine, and lamb loin with truffle curry. Au Bon Vivant, set on a broad terrace above Charlotte Amalie and open on three sides to the Caribbean air, is another exceptional restaurant; it's owned by Karen and José Chevrotée, who are Canada and Guadeloupe natives, respectively. Au Bon Vivant serves such unexpected island fare as baby veal sautéed and steamed with plums, lamb filet *en croute*, and *profiteroles au chocolat*.

On St. Thomas: chic boutiques, open-air cafés take over historic warehouse district

CARLOS ELMER/SHOSTAL/C.L.I.

St. Croix is forty miles south of St. Thomas, though the *(Continued on page 154)*

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LOS ANGELES TIMES BOOK REVIEW

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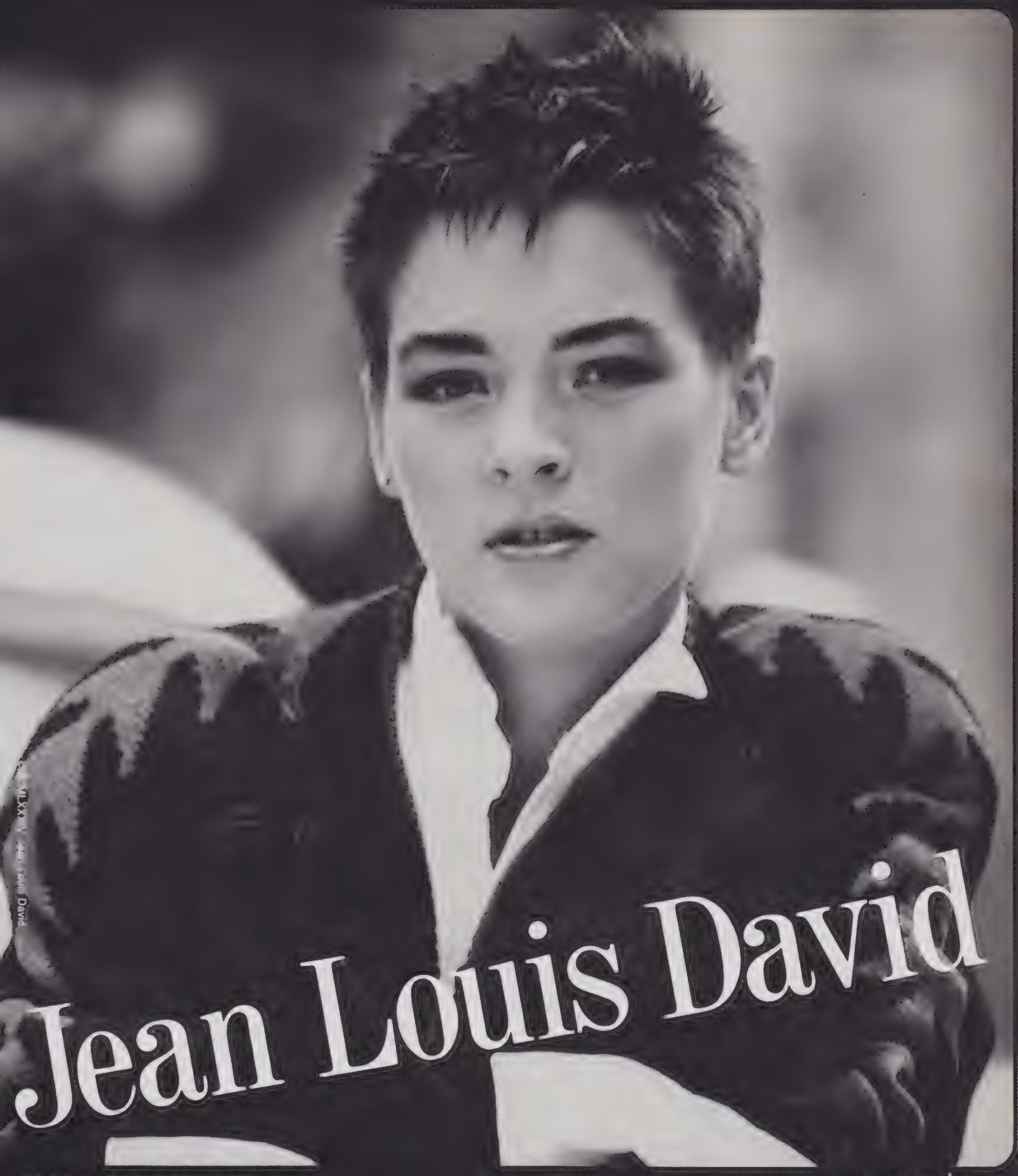
u.s. virgin islands

(Continued from page 150)

psychological distance is greater. Christiansted, the island's biggest town, is provincial, calm, idiosyncratic; it is to Charlotte Amalie what San Francisco is to New York. Even in high season, there is elbow room on the sidewalks under the Danish colonnades linking the shops. Christiansted merchants offer the same tax-free goods available in Charlotte Amalie, but a shallow harbor denies them the cruise ship trade enjoyed by their St. Thomas counterparts. An exception is this season's premier launch, on October 20, of the *Sea Goddess*, a 116-passenger, ultra-luxurious yacht that will be based in the Christiansted harbor for seven-day cruises to Caribbean ports inaccessible to larger ships, including the shallow harbors of Virgin Gorda, Mustique, and Iles des Saintes.

Christiansted's relative quiet, while a bane to merchants, infuses statesiders who live in the hills above town (an arid region once dubbed "Greenwich with palms") with a sense of superiority to bustling St. Thomas. Typically, persons whose freewheeling style was cramped by convention in Rye, Grosse Point, or Greenwich thrive. Former actress Maureen O'Hara lives here. For a while, she operated her late husband's seaplane company. Danish-born conductor and comedian Victor Borge has wintered for two decades in Christiansted in a perfectly restored Danish manor; he keeps his aging Danish-made piano in his living room and a glamorous-looking power yacht in the harbor. His affection for St. Croix is nearly tangible, though he jokes, "The Queen of Denmark came here a few years ago and everything in town was painted—I wish she would come again!" Geraldine Ferraro's beige condominium is part of the newly built Candle Reef development outside Christiansted, reputedly the most expensive on the island.

Hotels are plentiful in Christiansted; two of them, though poles apart in style, are imbued with an especially delightful island spirit. Club Comanche, in the center of town, has forty-six rooms and is the larger of the two. Thirty-six years ago, footloose American Ted Dale stopped here to refuel his eighty-foot yawl. Rather than depart the next day as planned, he decided to open a hotel named for his boat in a 225-year-old Danish townhouse. Today, the Comanche is a jumble of buildings connected by odd walkways and foot bridges. Dale has furnished the rooms, and the hotel at large, with antiques picked up at auction; most rooms have four-poster beds. The hotel's elevator, a creaky wrought-iron cage, is the oldest in the Caribbean and the only one of its kind. Though a wee bit frayed around the edges, the Comanche is a lively place that beats with the island's pulse. Breakfast here is mandatory for anyone desiring a quick infusion of inter-island gossip. Testament to the hotel's quality is the fact that locals—particularly businessmen and senators from the U.S.V.I.'s lively fifteen-member legislature who commute *(Continued on page 156)*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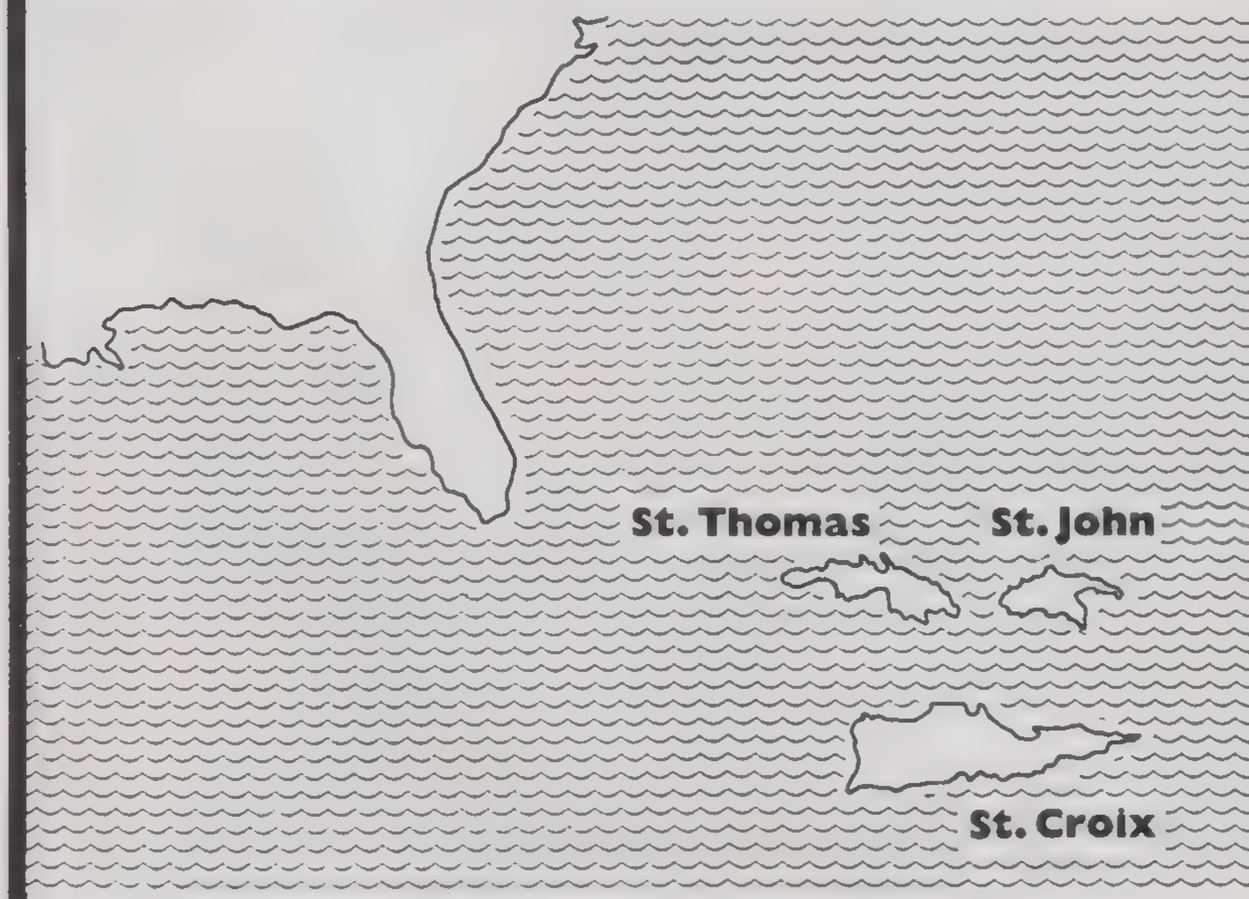
u.s. virgin islands

(Continued from page 154)

regularly between St. Thomas and St. Croix—prefer to stay here. "It's *our* club," says one. "And they don't charge those highfalutin tourists prices, either." Room 15, a small room with a magnificent mahogany four poster, a marble-topped antique vanity, and dormer windows with views of the harbor, is the most-requested room.

The newer, more elegant establishment, bearing the unpromising name Pink Fancy, was the brainchild of former Maryland legislator Sam Dillon. Dillon spent some $1 million to restore this Christiansted inn. The oldest building in the group of small structures was a Danish villa, circa 1780. Dillon's tiny thirteen-room hotel, in operation for over two years, is one of the prettiest in these islands. Four blocks from the town's hub and surrounded by a high stone wall and wrought-iron fence that is locked at night, the Pink Fancy is more like a private home than a hotel. Rooms with louvered doors surround a pool in a courtyard. The hotel lacks a restaurant, although rooms have modern kitchens (as well as large Sony Trinitron televisions, clock radios, central air conditioning, and ceiling fans), and a Continental breakfast awaits guests at the bar each morning.



Perhaps surprisingly, Christiansted's nightlife is effervescent. After dark, music—live and recorded—spills out of restaurants and clubs into the still night and resounds off the water. One Club North is a theater and nightclub set in a townhouse built by a Danish governor for his mistress in 1781. Mary Pomeroy, born a princess of Malta and for years a Caribbean hotelier and aviatrix, established the club in her home as a forum for entertainment ranging from Dixieland jazz to flamenco and belly dancing. Pomeroy constructed the club's banquettes from dismantled antique mahogany four-poster beds.

Crucians argue over which of Christiansted's restaurants deserves top billing. Two contenders are almost always Frank's, an Italian restaurant where dinners are served alfresco in a candlelit, gravel-floored courtyard, and the Club Comanche. The former serves excellent steak and veal, average pasta; the latter has a large menu and a fleet of efficient waiters to deliver the food. The Comanche's dinner trade is so heavy, even in off-season, that its ambience is more nearly that of a Manhattan theater district steak house at 10:30 P.M. than of a resort island's dining room.

Of those hotels outside Christiansted, The Buccaneer is St. Croix's most august. Its flamingo-pink buildings sit on a promontory overlooking the town and nearby Buck Island, where a protected reef is a snorkeler's heaven. The hotel's original structure was home to the youthful Alexander Hamilton in the eighteenth century. Golfers predominate here; an eighteen-hole course surrounds the hotel. Guest rooms, which number 148, are near the sea, many of them situated close to the Buccaneer's long stretch of palm-fringed beach.

St. Croix's real wealth is its land and sea. Small, secret hotels along its coastline afford an intimacy with that wealth. Although it is a mere five-minute drive in an eastward direction from Christiansted, the

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Tamarind Reef Beach Club is as quiet as any country property. Apartments are nestled in groves of coconut trees not far from the ocean and small, often deserted beaches. Nearby, a new yacht marina is filled with extravagant boats. The Cane Bay Reef Club fronts the island's lush, underpopulated north shore. Originally a private house, Cane Bay today has just nine rooms, each facing the sea; pounding surf is the dominant sound and sensation here. Quiet, hidden, and unpretentious, this is where one might come to write the Great American Novel, or recuperate from a failed love affair.

Cane Bay and the surrounding area is the most pastoral—and unusual—region of St. Croix. The lush, undeveloped property owned until recently by Rockefeller is close by; Davis Bay Beach, in fact, is so pristine it has been the setting for a number of feature films. In this sparsely populated region, the Crucian rain forest prospers, as do the red Senepol cattle raised by the Danish Lawaetz family, the lone descendants of full-blooded Danes who lived here in Colonial times.

The antique Victorian village of Frederiksted is slightly further along the coast. The U.S. government has designated the entire town, described by Frederiksted realtor Tony Ayer as a "ten-acre antique," as a historic district. In recent years, many of the town's crumbling villas and government buildings, remnants of prosperous Colonial times, have been fully renovated. More of these small, architecturally elegant structures are scheduled for salvaging. Restaurants are scarce on this end of the island; in Frederiksted, the open-air Swashbuckler Restaurant situated on the waterfront is a cheerful, dependable dining establishment. Although it was under construction when this reporter stopped by, the renovated Royal Dane Hotel's restaurant had a promising menu that listed curried conch, Bajan octopus stew, dolphin, and a wine list of thirty-five varieties.

Scuba divers know Frederiksted for its pier that reaches far out into the thirty-foot-deep, clear waters of the harbor. The historic pier's pilings are host to nutrients on which octopus, sea horses, and fish feed. Frederiksted's pier, in fact, has one of the best sea horse populations of any Caribbean pier and is rated one of the best night dives in the region. Cruzan Divers Inc. rents equipment, teaches diving, and organizes dives.

The choice between tent living and Caneel Bay on St. John was never as clear-cut as it might seem: this island's unsurpassed beaches and wooded wilderness are so remarkable that, for some, the freedom even to pitch tent here is its own luxury. St. John, too, is an easy day trip from St. Thomas, where a ferry leaves from Red Hook several times a day; the crossing takes about half an hour.

There are two gas pumps on St. John, two schools, and one Little League baseball team; there will never be a jet strip. Developers are building a series of fifteen condominiums called Gallows Point, however, on a peninsula overlooking Cruz Bay harbor. It's a cause of angst among conservative islanders. The condominiums *(Continued on page 159)*

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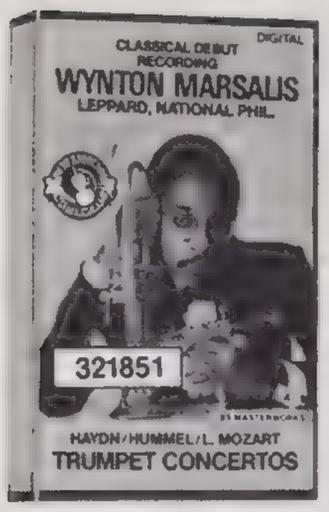

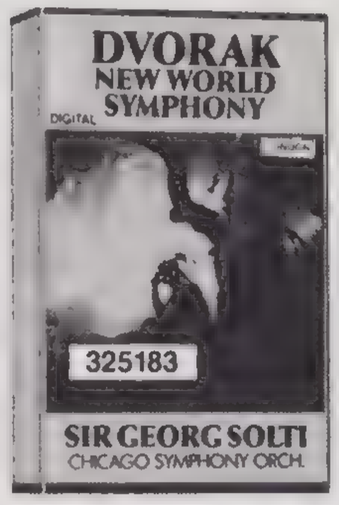

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u.s. virgin islands

(Continued from page 157)

are large, too large, really, for the scale of this small island and its port. But they have handsome interiors—some have lofts, others have private gardens—and offer a middle ground for visitors to St. John.

There are some forty bays and inlets on this island, each placid and distinct. Six thousand acres of the island's twenty square miles belong to the U.S. Park Service, much of that land a gift from Laurance Rockefeller. The multi-millionaire first sighted St. John from a power yacht during a 1952 vacation. The vision, he remembers, "captured my imagination." Caneel Bay resort, the practical result of Rockefeller's awakened imagination, really encompasses several small bays; its beaches are used by guests who stay in clusters of rooms situated to be nearly invisible from the sea. Rockefeller, himself, stays in cottage 7, an unexceptional suite that rents for $425 a day in winter. "He just blends in," says a Caneel staffer of his boss. "You wouldn't notice him. But he notices *everything*."

Despite its prettiness, Caneel is not for everyone. Single travelers will die of loneliness within forty-eight hours. For them, Rockefeller's stress-free scheme for high-powered executives is slow torture. It is possible to pass an entire day here and see or hear no more than a handful of other guests, so large are the grounds, so private are the accommodations. Forget about calling friends: rooms are without phones. Mingling is rare; dinner reservations are nearly always for two. On the other hand, Caneel is Nirvana for the just-wed. Year round, a WASP-y, old fashioned code of behavior reigns over the precision-manicured landscape. The resort recommends skirts for women, demands coats for men at dinner. Punctuality is paramount: failure to return Caneel's heavy, pedal-brake bicycles at the scheduled hour, for instance, incurs an additional $50 on the bill. An island architect's suggestion that hot tubs be installed at Caneel sent eyeballs rolling skyward at Rockresorts headquarters in New York.

The spurned architect, Glen Speer, forty-four, is one among an intriguing stateside faction on St. John: Americans who moved to the island directly from communes founded in the 'sixties. "St. John has been searching for an identity," Speer observes. "We're still dependent on St. Thomas for some services, but we think we live on a better island." Speer, in fifteen years, has designed some of the island's best houses, as well as Mongoose Junction, a center of craft boutiques, a bakery, an open-air restaurant, and the Purple Lime, a rare, transcendant nightclub appointed with hand-carved hardwoods from South America. Speer's nightclub is where youthful refugees from Caneel, on occasion, may want to spend an evening dancing.

The town of Cruz Bay is a jumble of tiny West Indian buildings and a U.S. Park Service ranger's headquarters set close to the harbor. Locals agree that among the best Cruz Bay restaurants are Frank's, set upon a high hill in town; the Rain Tree Inn, an open-air elevated terrace; and Il Bucaniere, a small establishment bordering the town square. The very best island food might be that served at the island-wide fish fries, friendly native events where local bands play late into the night and charge a small sum for their trouble. ▽

One of seven secluded beaches at Caneel Bay, the deluxe Rockresort on the island of St. John in the United States Virgin Islands

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travel

Can a U.S. ski resort match the glamour of European skiing? Deer Valley says yes!

By Jill Spalding

Word was out about a dream resort called Deer Valley—a skier's paradise in Utah's Rocky Mountains that was stealing some of the *lumière* from Gstaad and St. Moritz. I was skeptical. I had cut my ski teeth on the Swiss Alps and doubted whether anything west of the Matterhorn could be as spoiling as skiing in Switzerland where comfort and luxury—both on and off the slopes—are what the sport is really all about.

Utah, of course, has always had the vote of the rugged skier—the type who swears by the quantity and quality of the snow (up to five hundred inches of dry fine powder a season), the awesome vertical drops and moguls of Alta, Solitude, and Snowbird. But once the flurries die down on the Wasatch Range, it's pretty much each to his own, and where does that trail lead, and is there life after skiing? Deer Valley professes to change all that—and has opted to pay special attention to those hours when affluent intermediates are not on their skis.

From the moment of my arrival at the Salt Lake City airport, I knew Deer Valley was serious. The taxi arranged for me by the resort's concierge was waiting by the exit—and forty minutes later, we were spiraling up a marshmallow mountain into the heated garage of the Stein Eriksen Lodge. I was parted from my luggage with a smile, my skis were whisked into a heated locker, and I was ushered through automatic swinging doors into a vast space of vaulted ceilings and roaring fireplaces. At mid-morning, the lobby was a *va-et-vient* of Bogner, Nordica, and goggles. The outfitted included such familiar faces as Vidal Sassoon, *T.V. Guide*'s Wallis Annenberg, baseball's Steve Garvey. An otherwise disparate group, they seemed equally excited about getting onto the slopes.

As soon as I clumped into the sunshine in my locker-heated Salomons, I understood what the fuss was about: no wet snow to clog boots or long treks to dim the spirit. *Pace* Gstaad, to ski directly from locker room to lift is undeniably seductive. The first run provided the pure joy of a trail—its finely powdered surface free of any outcropping that could catch an edge—that could have been contoured by computer.

Ultimately, all *pistes* converged gracefully onto the magni- *(Continued on page 162)*

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deer valley

(Continued from page 160)

ficent pine-and-cedar Snow Park base lodge. The process of ski removal taught me to be as circumspect with my gestures as at an auction. A flick of the finger brings uniformed attendants to park your gear (gratis) while you head inside for lunch. There, framed by cedar vaulting, buffed floors, stone fireplaces, a carvery of roast meats, a buffet of exotic salads, fruits out of season, and cookies the size of the moon are profusely displayed in separate areas so there is never the need to stand in line.

Although overfed and deliciously room temperature, I have never found it easier to regain a slope midday. In lieu of signs, Deer Valley personnel (one for each eight skiers, I was told) are positioned at key junctions to guide you to the appropriate chairlift and to suggest trails and runs that are most suited to your style of skiing.

Back in Lodge heaven, I quickly read the brochures and found that none of the day's magic had been serendipity but rather was the creative concept of Sears Roebuck heir Edgar Stern, whose schooling at Le Rosey in Switzerland and later Harvard had fueled dreams of a sophisticated American ski resort that would focus equally on food, lodging, and skiing. Believing that the affluent would pay top dollar for top quality, Stern purchased six-ty-seven hundred acres of private land, pulled in the big guns of engineering and hotel management, and gave them the mandate to go world class. Starting from scratch, Olympic gold medalist Stein Eriksen helped to design the ultimate of cruise-skiing terrains: long runs groomed free of moguls nightly, all facing north by northeast to minimize wind and protect the powder, and a ticketing system that limits the number of skiers to three thousand a day and waiting lines to five minutes.

James Nassikas, the distinguished hotel executive who earned his laurels at Stern's famed Stanford Court in San Francisco, has applied the same criteria of top quality and no waiting in designing the mountain's eating places. Meanwhile, Nassikas' son Bill, Lausanne-trained, is carving out a name for himself steering Deer Valley's Café Mariposa—a gourmet snow station that rivals the Corviglia Club of St. Moritz.

> *A flick of the finger brings an attendant to park your skis— as you head for lunch*

Deer Valley's condominiums are superbly luxurious with sybaritic whirlpool baths that view onto the slopes, crackling fireplaces, and gadget-stacked oak kitchens. For those not shy about digging into the family fortune, there is the unparalleled cossetting of the Stein Eriksen Lodge. Here, glamorous suites with hot tubs and Jacuzzis, log fires and down comforters, video systems and lavish kitchens are havens of privacy. Heated walkways lead to the exercise room, the steaming outdoor pool, and the healing hands of Pat Constable, who will soothe your stiffened limbs through a technique that combines massage with color visualization. The Lodge also has a cozy snow-side bar and its own gourmet restaurant—Glitretind.

My days at Deer Valley were notched by countless treats—from a morning of skiing with my legendary landlord, the once and future king of aerial flips and sinuous turns, Stein Eriksen himself . . . to dinner at Bill Nassikas' Café Mariposa where Paris-trained chef Franklin Biggs turned out succulent dishes *en papillote* and a divinely decadent fudge *délice* . . . to skiing downhill past Robert Redford whose Sundance resort is just a few peaks away.

If the runs are longer at Sun Valley and more difficult at Alta, nowhere is there such a feeling of effortless and endless pleasure as I experienced at Deer Valley. I never tired of the courtesies and the imaginative touches to dazzle and to serve: tissue boxes by each lift, a slope-side cabin for picnics, even a pay phone on the summit.

If the Alpine playgrounds still have an edge on Deer Valley, it is in the variety of their nightlife. There are no discos here, no lively

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Deer Valley basics: tips for glorious days in the snow

The season: Mid-December to mid-April—with novice to advanced-intermediate runs; new expert trails and two new triple chair lifts debuting this season. Ski rentals, ski school, private guides, helicopter skiing, and child care all available on the slopes.

Accommodations: A choice between condominiums or the Stein Eriksen Lodge. Condos sleep from two to ten persons, cost from $170 to $680 a day, come fully serviced; phone: (801) 649-1000 for reservations/information. . . . The Stein Eriksen Lodge has everything from deluxe double rooms to three-bedroom suites; these range from $205 to $940 a day; phone: (801) 453-1302 for information.

Dining: Breakfasts at Deer Valley can be either the enormous buffet at the Stein Eriksen Lodge or the sumptuous array of pancakes and omelets to order, pastries, freshly squeezed juices at the Snow Park base lodge. . . . Lunch is on the slopes with lavish buffets both at the base and mid-mountain lodges—or sit-down *minceur* at the Café Mariposa. . . . Dinners should be apportioned among these four excellent eateries: the Café Mariposa and the Glitretind at Deer Valley, Philippe's at Park City, and La Caille in Salt Lake City.

Dress: No jeans, no gems. The one-piece Bogner, the layered Colmar are favorites on the slopes, with matching leg warmers and parkas. Evening code is slacks and sweaters, Shetland-preppy for the children. For elegant dining, toss in a fashion knit and a fur; a blazer for the man.

Flying there: Eleven major airlines fly to Salt Lake City; from there, Deer Valley is easily reached by taxi, bus, or car. For more information on Deer Valley, see your travel agent or turn to page 150.

hangouts. Perhaps it is assumed that the restless will shuttle the two miles over to Park City for a view of salooning at the Cowboy Bar or local funk at a club named Utah Coal and Lumber.

One senses that the omission of nightlife is deliberate. With the prerogative of being possibly the last private ski resort to be built in America, Deer Valley is concerned more with excellence than pretension and less with competition than perfection, content to exchange the *nouveau-riche* goal of doing things better for the world-class goal of doing things right. To this end, Deer Valley has a master plan that will eventually encompass twenty-two hundred lodging units, a mid-mountain village and hotel, eight new lifts, and forty additional challenging fall-line runs. Clearly, the time to buy, to ski, and to be seen at this very glamorous new American resort is now. ▽

SCOTT NELSON

Mid-mountain retreat: Deer Valley's Silver Lake Lodge

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VIEW

BY ANDRÉ LEON TALLEY

Racy sports style...

English blooms...the great

white-shirt debate...

people-all-over viewed

NEW TAKES: **Burrows is back—at New York City's Bergdorf Goodman. "Always body-focused, short and sexy," says designer Stephen Burrows of his new capsule collection of matte-jersey pieces, dresses in paint-box brights (sketch *left*).**

sportin' life

Training gear, today, is virtually an open road for new offerings in easy sportswear . . . and in a season of body-conscious, curvaceous clothing (and a return to the witty dressing-up mood of the 'sixties), cycle suits shape up in attractive, charming ways. New designers plug wit into functional clothes that call attention to the body without restricting it, add riveting color accents. In interchangeable cotton pieces or jumpsuits, this new sharp style can work as a new kind of easy evening turn-out or for active daywear.

Sizing things up in a super way is Devereaux Terry, a Los Angeles-based designer of sports-inspired clothes, a self-proclaimed "former jock" from Stanford: "All my clothes have an athletic feeling," says Terry. "They show the best angles of a body that's fit and are made to move with the wearer. Sports style today gives women a more relaxed look. And as women are more at ease, they want experimental, ornamental clothes, less serious looks outside the office.

"The 'sixties is a big note in fashion at the moment; that influx gives a generous view for redefining glamour and fun. I grew up watching the televison show *The Avengers*. Mrs. Peel is my heroine—not only for her character but for her exciting, punchy style."

("View" continued on page 166)

From Pineapple Dance Centre, London, NYC—athletic-style tank and skirt, above right; Devereaux Terry jumpsuit—easy-evening wear, above.

Olympic gold—and state-of-the-art cycle technology: Raleigh's Technium bicycle with graphite disc rear wheel, a new aerodynamic change. At last summer's Olympics, Steve Hegg rode it to a gold medal in the 4000 meter race, the first U.S. biking medal since 1912.

NEWSWATCH: Offina Profumo-Farmaceutica di Santa Maria Novella in Florence, Italy—a Dominican-convent pharmacy set up as a public shop in 1612, purveyors to Medicis. To order now: essences, elixirs, "anti-hysterical" water.

STEPHEN BURROWS, BRUNO JUMINER, VIVIENNE FLESHER. Hair by Joe Mendez for Le Salon; makeup by Bobbi Brown

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VIEW

Romantic notions

"It is because many fashionable Londoners have antennae finely attuned to the vibrations and crosscurrents of a trend in all its guises that individual British designers often succeed in capturing it so joyously and with such authority," notes Kennedy Fraser, in *The Fashionable Mind* (Knopf), about London's ever-evolving street style and its effect in Paris or Milan or New York.

Her words sum up London's current romantic mood swing: where bits of eighteenth-century whimsy are sidling up to nineteenth-century English dandy dressing. Cross-dressing between men's and women's fashion abounds. One item: printed waistcoats.

Romantic dressing: waistcoats for men and women from Agent, a London firm—above, with Betsey Johnson's white Lord Fauntleroy shirt. Below, pants from Ibiza, NYC—in 'forties chintz fabric.

Pleasures: bits of 18th-century fashion, a dandy's outlandish opulence

Footnotes: Manolo Blahnik's courtly style mule, a non-serious shoe to wear with stirrup pants or skirts—"as good today as it was for Mme de Pompadour slipping from her bed," says Blahnik.

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changes

England's Agent designers (*i.e.*, A gent) Tina Loder and Ben Andersen capture the new swing to decorative textiles, designing jackets, suits, and tailored dresses that are sold at London's Timney Fowler and Ice. Special orders of damask shirts stenciled with space shuttles can be made by transatlantic phone. "We like Regency waistcoats worn with pants cut from four different tartans," says Andersen. "We root out flashy and funny textiles from insolvent decorating showrooms, tailoring shops in London's East End." One remnant: special chintz used for the French ambassador's London residence.

("View" continued on page 170)

BRUNO JUMINER, VIVIENNE FLESHER. Hair by Hamid; makeup by Barbara Sansone

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VIEW

shopping around

SAN FRANCISCO CLOTHING, Lexington Ave., NYC: for Raj-inspired jackets and "jodhpurs" in romantic sherbet damask florals.

MODERN GIRLS, Thompson St., NYC: silver lamé stirrup trousers, neon or plaid topcoats, Thompson Twins-inspired accessories.

CARLI, Via Sillungo, Lucca, Italy: a beautiful shop with, among other goodies, antique pink-gold Rolex watches.

NEW REPUBLIC, Greene St., NYC: smart Tyrolean and Bavarian embroidered jackets for men and women, silk waistcoats, insulated hunter's trousers in hell red. Mostly, traditional antique clothing—perfect finds for opulent dressing.

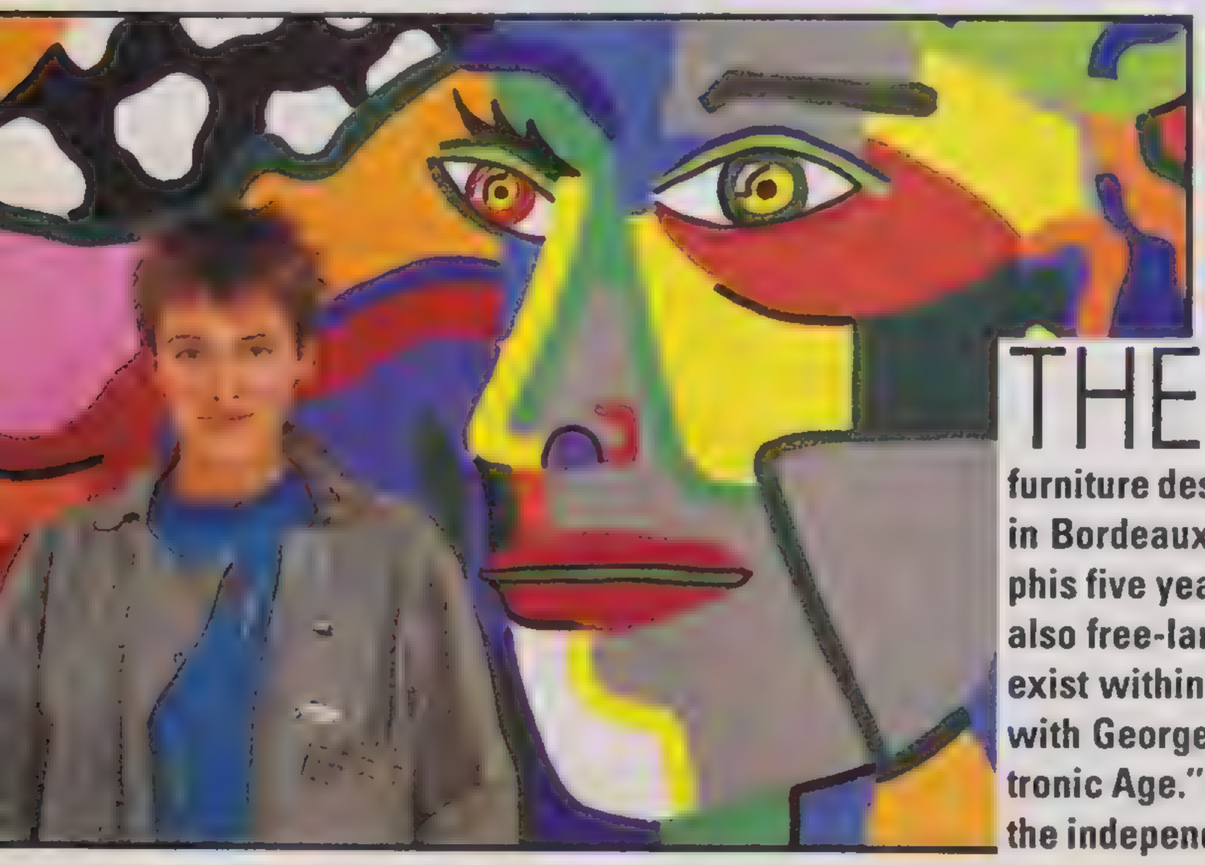
BERNARD WEATHERILL, Savile Row, London: Furnisher to 120 English hunts, fitter of the Queen's riding habits, Weatherill custom makes Amazon sidesaddle turnouts—new black-tie-dressing alternatives for Regency romantics.

TIMNEY FOWLER, Portobello Green, London: Outstanding English floral-print fabrics and decorative textiles—used by, among others, designers Betty Jackson, Joseph and, too, Timney Fowler.

Shirting the issue: The man's shirt—this season's "Ford" at fashion shows in Milan, Paris, and New York. A perennial favorite, a staple at Matsuda or Perry Ellis, news this year with a bold, fluid style.

White shirt details: far left, a shirt made for a man, worn by a woman—always a favorite at Matsuda; Complice's oversized shirt, above, with leather skirt. Ferre's organdy shirt, left—for day or night.

For women, the man-tailored shirt: nontraditional organza and taffeta for day, as well as the all-time pure-cotton favorite—a winner on every level!



THE MEMPHIS BEAT

at Memphis in Milan, that is: Self-taught textile and furniture designer Nathalie du Pasquear, *left,* with one of her new gouache paintings. Born in Bordeaux, France, twenty-seven-year-old Du Pasquear first created fabrics for Memphis five years ago: "I started designing simply because I needed the money." Today, she also free-lances: "I think this is a time when decoration is coming back. I like objects to exist within themselves in a decorative sense." Her new Arc 74 collection, co-designed with George Fowden: lamps, boxes, clocks, trays—under the title "Objects for the Electronic Age." Another designer she admires: "Josef Hoffmann—for his innovations, and for the independence of the Werkstätte movement."

("View" continued on page 172)

BRUNO JUMINER, MATS GUSTAVSON, FRANÇOIS HALARD. Hair by Hamid, makeup by Barbara Sansone

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VIEW

Closet gems: hatboxes wrapped in chintz; at Ibiza Home, NYC

In view: New York model Ariane Koizumi, dolled up, *left*, in Stephen Sprouse tank top and khaki skirt, and en route to a party celebrating her first movie role in Michael Cimino's upcoming film *Year of the Dragon*. Koizumi, part Japanese and part Dutch, normally lights up international runways; for her part as Tracy Tzu, investigative TV reporter, she wears, among others, Armani to work, a Claude Montana robe at night. Party-goers for Koizumi: director Cimino, Andy Warhol, designers Stephen Sprouse, Julio, Stephen Burrows, and Willi Smith—and photographer Steven Meisel, in his ubiquitous Cleopatra-black wig.

French import: Slang expression "trop téléphoné," meaning "it's too obvious." "Trop téléphoné" is apt argot for overkill—as in English and French rococo fashion.

THE DOGS BARK:

If a dog is a man's best friend, why can't he put on the dog, too—as the French do—and dress in top fashion. In Paris, chic dogmatism abounds at Saillard, a hunting-goods shop that also caters to the elegant dog. Martha Philipson, Paloma Picasso's English bulldog, is dressed exclusively at Saillard (far right) in leather collars studded with gilded mountings and badgers'-hair ruffs. Aux Etats-Unis is another Paris dog-daze emporium that makes accoutrements to order: Raincoats; sailor suits; Chanel-like redingotes and white wing-collars, below left, fit for a chic dachshund. The doggie in spats, center, is not a Gaultier runway model turned out à la Moorish romance: photographed by Paul Nadar, he's in "The Dog Observed, photographs 1844-1983," Knopf.

("View" continued on page 174)

RICHARD GIGLIO, ROXANNE LOWIT, PAUL NADAR

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VIEW

GARDEN BOWERS

Splashing across designer collections are new, bold floral chintzes and romantic eighteenth-century prints. Literally lifted from upholstery suppliers and interior-design concerns, these blatant outbursts of spring call to mind a time-tested English way with rooms in rambling country houses.

At Geoffrey Beene, interior-decorator chintz patterns sprout on tissue-weight quilted jackets that are lined in men's broadcloth shirting fabrics in Fragonard and Watteau motifs. About the mood, he says, "It's the feeling of India when it was under British colonization; there's a luxe and romantic overtone in the textural juxtaposition."

That same fusing of bygone opulence with eighteenth-century floral patterns from a Boucher boudoir scene is currently setting up London's romantic street-charm style.

Adds Beene, "Flowers never go out of style, but they can always be stylized."

Flashing across fashion: prints like de Troy's painting "Fixing the Bow" (from new book "Authentic Decor") above. Right, from interior design stuffs: Pilar Limosner pieces, sold at Batislavia, NYC

AUTHENTIC DECOR: THE DOMESTIC INTERIOR 1620-1920 by Peter Thornton © Peter Thornton, 1984, Nelson-Atkins Museum of Art, Kansas City, Missouri; used by arrangement with Viking Penguin Inc. KATHY TODD

Gracing-it

"Applying makeup for me is as relaxing as getting in the kitchen and cooking can be for others," says Grace Jones, disco diva, who began her career stomping on tabletops in Paris's Club Sept. Grace, *left*, in her role as fashion arbiter, wears a Claude Montana dyed fox (one of her thirty-five or so furs) with a Kenzo muffler, a cap signed by a fan. In upcoming James Bond *A View to a Kill* with Roger Moore, her role: May Day, a villainess, scheduled to leap from the Eiffel Tower in a cape that inflates to a parachute.

Prince of chintz: Says Mario Buatta, interior decorator, " 'Pleasing decay' is how the late John Fowler described the proper chintz for interiors. It's magical, like having a wonderful English garden right in front of you."

("View" continued on page 176)

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VIEW

people in fashion are talking about what's coming...

What's up: the best of "little black dresses" . . . status on a grand new scale . . . spring find: a scarf . . . new views: on "dressing up," on fabric

People are talking about: For spring, a large choice of "little" black evening dresses. As much as there's a desire for real color now, there's too that *need* for a black dress. What's different—and appealing—is a just-above-knee length; it translates into everything from saucy lace styles to the most minimal design "columns." You'll find shirred black lace at Bill Blass, wrapped-and-tied black jersey at Oscar de la Renta. Geoffrey Beene, within nonstop variety, generally favors shaped, small-bodice dresses with easy skirts; Calvin Klein, off-shoulder or cardigan-front pullovers in black cashmere; Zoran, deep-V-back gabardine tanks. Almost every designer's spring style, in effect, is translated into some sort of little black dresses. Another favorite evening "item"? Classic coats—in nighttime fabrics: trenchcoats in ivory charmeuse at Ralph Lauren; Jackie Rogers' platinum lamé trench; a black organza balmacaan as Calvin Klein did it. And that means, come spring: If nothing else, some great entrances and exits. . . .

"Come spring, at night: there will be some great fashion entrances and exits"

• Americans' affection may have waned quite some time ago for things that are signed, sealed, or conspicuously "designer" stamped; in Japan, they're still top status. For young Tokyo women, now, what's much in demand: designer "names" (Bigi, Nicole, I.S.—Issey Sport) knitted on a sweater in large letters or sprawled across the back of a stadium jacket. Better status, yet: wearing one of the reversible jackets with logo inside. When the jacket comes off and gets draped across a coffee shop chair back, the "name" gets full-scale exposure. . . . More than slightly upscale status: Mikimoto in Japan recently came up with "the world's most expensive" purse. Made of crocodile, with pavé-ed diamond corners (and a 1.5 carat diamond), it also had a diamond center clasp. Price: 18 million yen, about $75,000. Included in sale price was a bonus, too: use, for seven days, of a Rolls-Royce and driver.

• What's new: Next month, in Beverly Hills, a new Chanel boutique—all black lacquer and gold—opens its doors on Rodeo Drive. That means: neat shoes, bags, glittery jewelry pieces, the best updated-classic suits—in effect, the whole Chanel kit and caboodle. This is the second all-Chanel shop to exist outside of Europe. The first opened last year: in Honolulu. . . . New, too, now: For Kamali fans, for dressing-with-color fans, a first collection of Norma Kamali belts—everything from broad hip wraps to elastic waist-cinchers to the simplest of inch-wide classics. Some of the most appealing are patent leathers—in bright red, yellow, purple, or Shocking pink; there's even a "signature" OMO-buckle belt. Best news: prices range from $10 to $30. . . . In a year of prints, Stephen Sprouse may have the most celestial ones around: the Moon, Saturn, or Mars silk-screened on neon-color jersey coats and T-shirts. Called "planet prints," the patterns are exactly that: computerized images originally photographed—and sent back—by space satellites.

• What's coming? Come *next* fall/winter, look for dressing pieces to evolve directly from this season's fondness for abundant textures and prints. What designers are looking at now, for next winter, are heavy silk crepes (rather than light crepe de Chines), calvary twills, ribbed or jacquard-knit jerseys, basket-weave wools, "tapestry" looks. But with all this texturing, there's fluidity, too, in new cold-weather fabrics; "menswear" materials, where they show up, are universally softer, with a brighter sense. "New" colors: darker jewel tones—russety-brown, navy blue, forest green; some of the prettiest colorings that are turning up are paler-than-pales. There are paisleys, foulards, florals, plaids, graffiti: prints, you'll find, everywhere. That means, in effect, subtle changes: an easing up—and brightening—of this winter's wear.

• Real finds: For spring, some of the most appealing dressing items are scarves—with, quite arguably, a more sophisticated sense of design than there's ever been. Scarves may come as big squares, as oblongs, in cotton or silk; what makes them stand out are, generally, plays of strong—red with orange with turquoise—colors and some clearly art-related prints: graffiti marks, calligraphy letters mixed with dots, doodles, color splashes. Perry Ellis, for spring, is doing cotton squares and oblongs with his favorite fall Sonia Delaunay-inspired prints; Italian firm Saldarini & Saldarini have silk-screen photo images. Tied on—or under—a hat, worn as a hip wrap or a bandana, they add color, pattern, a charming "lift". . . . In a spring when many designers have their minds on past Hollywood glamour girls, street-style seems to be taking on an ever-stronger sense, too, of role playing. Among "fashion" kids in New York, now, top dressing roles? Gaultier Groupies (boys in sarongs, like Jean-Paul Gaultier runway models); women wearing tasseled lounge robes à la Hugh Hefner or Grace Kelly sweater sets, Hermès scarves. Winning role, now, played by the largest fashion cast? *Amadeus* walk-on: in damask waistcoat, ruffles, britches.

—KATHLEEN MADDEN

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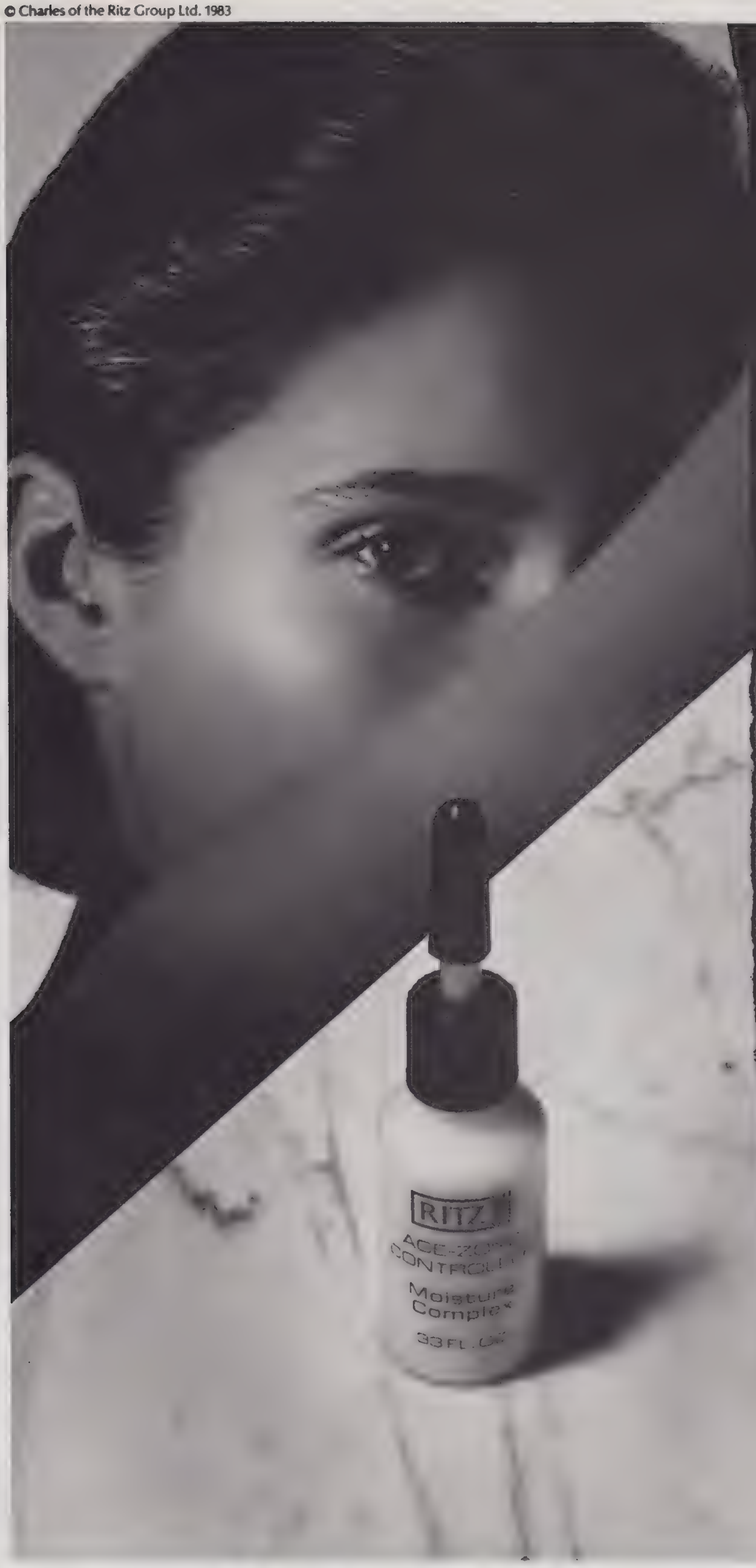

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Charles of the Ritz

BEAUTIFUL SKIN NOW AND FOREVER

Calvin Klein Jeans

IF YOU WANT TO FIND THE BEST IN FASHION THIS YEAR- IT TAKES A SELECTIVE EYE... AND A NOSE FOR CHANGE

Any new fashion season—any new year—brings with it a certain anticipation. There's shared interest in what lies ahead. And, on a more personal level, another kind of interest: in a world of increasing fashion options, how do you balance your own priorities with the growing number of available choices; how do you find what's appropriate for your own life style? The answer—approaching the subject a little differently . . . learning to look at fashion with a much more selective eye.

Something that's true of this season in particular: it brings with it a very real sense of change—in most cases, very welcome change. Six months ago, at the start of fall/winter, the prevailing look was borrowed from the world of menswear dressing. Everything revolved around tailoring, and it was hard to find a little "relief." For spring—and it's a breath of fresh air—there's a much more overtly feminine, much softer way of dressing. And it's a difference that changes everything.

To begin with, it changes the shape of fashion: clothes conform to a woman's body. The strict emphasis on square shoulders has been replaced. Clothes move in to hold on the body—to hold at the waist, the hips, or both. The scale of fashion has changed—it's smaller, non-overwhelming. And you'll find that designers have a variety of ways to underscore this new body-close dressing: the way a sarong skirt hitches and holds, the way shirring at the hips accents narrowness, the way wrapping and tying changes the line of anything, the way a jacket is cut to fall softer . . . often over nothing but bare skin.

But if you had to put your finger on one look that symbolizes the season's changes—it's the look of legs. Suddenly, there's an all-pervasive legginess . . . and it's terrific. The way it looks best—the way day dressing looks best—centered on shorter skirts—just above or at the knee. Skirts worn with a sheerer stocking, a higher heel to make the point (and the proportion!). That's really the foundation: everything else—a longer skirt at night, or at a resort—becomes a special case.

Another key change: the role color plays. For the first time in a long time it does more than act as an "accessory." Often, a change of color is enough to change the look, the character of something familiar (often, it's a change to red—the one color that "stars" in collection after collection). But the real secret to color now: the way it't used—with a greater sophistication and restraint—it isn't the piling-on of one bright color after another. What you like best about color—seeing it with black or navy; it's the contrast that counts—the contrast of a bright-color coat thrown over black being a perfect example.

Within the world of color, prints emerge as a force on their own. But the same caveat applies: it isn't just any print worn any way. The best prints—stylized, sophisticated florals—graphic, clean, or tapestry and batik prints. And a little goes a long way—again, the maximum effect—print "broken" by a solid: a navy top with a floral printed skirt; a floral printed cardigan slipped over black pants and a black top. Prints can be a charming element—for dinner or evening, for resort dressing—not something around which you base a wardrobe.

What happens to the clothes that *are* the base of a wardrobe? . . . In other words, what replaces menswear dressing as the standard for day? Sometimes, the answer is still a suit . . . but it's a very different kind of suit. Much softer. Much smaller. With jackets that are untailored, unmasculine, and there are skirts—the season's leggier skirts—instead of trousers. Texture plays a role in change—you want the thinnest, softest textures. Or unexpected texture combinations: there's a difference between a suit that's entirely tailored in glen plaid and a suit with a soft glen plaid jacket that slips over a feminine silk blouse and a leg-revealing wrap skirt that's held at the waist. One of the most telling texture changes: the use of wool jersey—a way to add softness to a suit, a jumpsuit; anything—without losing a sense of real finish.

Based on this new softness, this new attitude, you can find changes in other familiiar day pieces. Changes in a skirt—not only in length and narrowness, but in design. The prevalent shape—the sarong that wraps and holds and focuses on the body. Or a skirt with a higher waistband for an altogether different effect. . . . Pants, obviously, are far fewer in number. The newest—un-trouser-like—cropped at the ankle, softer at the top, bias-cut—again, making the body a reference point. Newest of all: the jumpsuit—the most modern, easiest alternative to pants-and-a-top dressing. . . . In contrast to fall, coat dressing is not a major focus of attention for day. But if you are looking for a coat—and a difference—the look of a 3/4 or 7/8 coat belted over a short skirt.

The real achievement—the real news—in daytime dressing this spring: a look that's polished, appropriate; a look that doesn't rely on a jacket, on any kind of tailoring for its presence. It's an attractive, upbeat way of dressing based on new-shape pieces—a new top: longer, narrow, small-fitting, small under the arms—over a narrow skirt. Or a new longer pullover, shaped-in at the waist over a narrow skirt. It's dressing we've waited for a long time—and it proves that a jacket isn't the only answer to the question of "finish" for day.

The question of dinner dressing is answered differently this season: it's a category enriched by new ideas. Now, there are looks that allow you to feel "dressed" without having to go all-out, and without having to fall back on something short and black. The difference: it's dressing based on easygoing pieces, but each piece has a definite look, definite presence: It isn't just a skirt and sweater—it's a narrow, sequined skirt, and new bare halter sweater . . . or a sequin-plaid shirt over an ankle-length, hip-pleated skirt . . . or it's a jacket in one of the new floral prints over black. The key: there's something special about each element.

What looks best for big evening—something very narrow, something very body-conscious. There is a certain spareness to big-time dressing: "feminine" doesn't have to mean ruffles and flounces. These looks are pared-down, eliminated . . . modern. Their impact comes from color—or from color with black. And from bareness—strapplessness, one-shoulder bareness, bare backs—cross-strapped, or left alone and bordered by some kind of dazzle. There's more in the way of sequins, dazzle than you'd expect for spring—something that works only when it's handled with discretion.

In any season, when the big picture changes, so do the details. It's not only the fact that the clothes change, but the way you wear them changes. One good example—the way a higher heel goes with a shorter skirt—it's part of a different mood. So is hair that's slightly longer—layered, soft—it's a much more feminine look. The whole thing of sliding a jacket over bare skin or tying a big shirt over bareness—again, examples of small changes that "turn" the character of a season.

Then, there are the charming additions: the touches that turn a look, that give you a feeling of change instantly . . . a terrific red T-strap pump that makes the most of anything black, anything neutral . . . ribbon-spool bracelets by the armful to add color and shine to a dark color or dark print . . . a soft felt beret to add a smile to any look . . . or a wonderful shoulderbag in a surprise mosaic of color—they're as much a part of the season's news as anything else . . . and part of the story that starts on the following page. . .

spring '85:

a real

sense

of

change!

Mats Gustavson

The watchwords for fashion this spring: a definite change in shape—clearly more defined, narrower, and above all, very, very feminine. It's that essential femininity, the body closeness of the cut, plus the impact of color that spells out the mood of the season ahead. Specifics to note: *left,* for color, for leggginess!—Andre Van Pier's red silk/Lycra short skirt, about $200. Late Jan. at Bergdorf Goodman; The Twenty-Four Collection, Miami; Neiman-Marcus. . . . *Right:* Key new idea, key new proportion for day from Geoffrey Beene—his small-shaped, narrow-fitting linen top belted over a short, narrow wool gabardine skirt—all the presence, all the polish of a suit. Wool, Corisia. About $985. Mid-April at Bonwit Teller; Jacobson's; Mary V's, Tyler TX. . . . *Beauty Note:* Watchwords for hair—slightly longer, layered, as *left,* with line, control. Also news: soft makeup neutrals. Here, from Maybelline, Iced Orchid eyeshadow, Delicate Plum Blush, Sugar Plum Ice lipstick. Earrings, Laurence De Vries. These pages: Hair, Garren for Garren, NYC; makeup, Lydia Snyder. Details, additional stores, next to last pages.

Watch real shape—the curve of hips, skirts that are narrower, leggier...

The news of color when it's sharp, clearer, on its own or anchored with black

Unexpected color—in accessories... the crisp new charm of a rigid geometric drop earring

King

spring '85: a real sense of change!

Far left, the look of real color—with black—Stephen Sprouse's leggy, neon pink wool coat reversing to black (about $1200), his silk jersey sleeveless T (about $120) and short wool gabardine skirt (about $300). March at Bergdorf Goodman; Jimmy's, Brooklyn NY; Maxfield, Los Angeles; I. Magnin....*Sketched left,* Perry Ellis's new-proportion cashmere pullover, shaped at the waist (about $330), wool gabardine knee-length skirt (about $160). Henri Bendel; Swansons on the Plaza; Balliet's .... *Right:* Where the body is the message...Bill Blass's narrow, ankle-length shirred-hip silk crepe print evening dress, about $2150. March at Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Neiman-Marcus. To order at Balliet's ..... *Far right:* From Oscar de la Renta, news in a suit—the shape of the jacket, the length of the skirt. His pinstriped wool suit, here over bareness. With a navy silk blouse, about $1355. Feb., Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Balliet's; Neiman-Marcus. Details, more stores, see last pages of this issue.

Mats Gustavson

Freshest-going length: at-the-knee ...and shorter!

The surprise of color—with black, neutrals...

Small-waisted fitted jackets, shaped sweaters ...the new proportion—new polish—of two-piece dressing for day

King

Key to day this season: a look that doesn't rely on a jacket. At its best, Geoffrey Beene's new-shape, two-piece dressing, *this page*: a narrow small-fitting, pullover top—here boldly striped; and a narrow, knee-length navy skirt. Top of cotton, skirt of wool gabardine. Fabric, Corisia. Turnout, about $1155. March at Elizabeth Arden Salons; Claire Dratch, Bethesda MD; Montaldo's; Balliet's; Lou Lattimore, Dallas. . . . At night, his new body-shaped short dress, *opposite page*: a romantic layered organdy skirt banded in lace, matte jersey bodice. Bodice of rayon, skirt of silk. Top fabric, Abraham. Skirt fabric, Taroni. About $2680. March at Bergdorf Goodman; Nan Duskin; John Baldwin; Neiman-Marcus; Amen Wardy, Newport Beach CA. Details, more stores, see last pages this issue.

King

spring '85: a real sense of change!

A *real* change for day— a new way of non-suit **dressing**

The continuing presence of black: standing alone or serving as an anchor for color

Mats Gustavson

A very clear message: the body, *right*, in Oscar de la Renta's knockout one-shoulder wool jersey dress—leggy, wrapped and tied. About $490. Fabric, Jasco. Feb., Saks Fifth Avenue; Lillie Rubin-South & West; Loretta Blum, Dallas; Amen Wardy, Newport Beach CA. . . . And a "regimental" way with color, *below*—navy sparked with yellow, red, brass buttons: new impact for Bill Blass's narrow coat, gabardine trouser skirt, and green moiré silk blouse. Coat and skirt of wool (Agnona). Turnout, about $2940. March at Martha. To order at Nan Duskin; Montaldo's; Balliet's; Neiman-Marcus; I. Magnin. . . . The news in accessories, *opposite*: an armful of shiny color—Steven Rosen's metallic spools trimmed with rhinestones. About $55 each. Bloomingdale's Cul-de-Sac; Ultimo, Chicago; La T Da, Dallas; I. Magnin. *Beauty Note:* More color and shine: bright Fire Opal nails from Christian Dior. Manicure, Elisabeth Drabinski. Details, more stores, see last pages.

Mats Gustavson

spring '85:
a real sense
of change!

The biggest difference in accessories: shine—from metallic surfaces, shimmering stones—combined with color and clean, strong shapes

Another way to wear color; another way to add a shot to black: with bolder, brighter makeup

King

Paris...moves in a new direction

On these sixteen pages, the changes to watch. First, a change in mood—a shift to a more feminine, softer way of dressing. A change in shape: clothes that are body-close, small-fitting—held at the waist, held smoothly over the hip. And a change in length: the legginess is unmistakable. Another difference—bright color and the presence of bright color prints—the starting point here. . . . The body-conscious print dressing of **Emanuel Ungaro**—the most sophisticated use of color and pattern. And the most beguiling. *Far left:* his small-fitting floral print silk dress—under a silk jacket in a second floral print. About $1595. Feb. Emanuel Ungaro Boutiques, NYC; Palm Beach; Houston; Barton Sligh's, Jacksonville FL; Loretta Blum, Dallas; Femina, Scottsdale AZ. . . . *Center:* The short vivid-print silk skirt, shirred over the hip, wrapped at the waist. With a cap-sleeve print silk T-shirt; soft, floral printed silk jacket. Jacket, about $695. Blouse and skirt, about $1195. March at Bergdorf Goodman; Colitti, Millburn NJ; Nan Duskin; Emanuel Ungaro Boutiques, Bal Harbour; Houston; Bullocks Wilshire, Wilshire Blvd. . . . And, *right,* a longer floral-printed surplice top; knee-length wrap skirt in a splashier print, sashed at the waist. About $1295. Feb. Bloomingdale's; John Wanamaker; Saks-Jandel, Chevy Chase MD; Montaldo's; Emanuel Ungaro Boutique, Houston; Frost Bros. These sixteen pages: hair, Christiaan; makeup, Heidi Moravetz of Chanel. Photographed in and around Nice, France. Here, Hotel du Cap. Cap d'Antibes. Details, more stores, last pages.

...into a season of upbeat changes...

Arthur Elgort

Unmistakable differences in shape . . . at Jean Paul Gaultier, ***above left,*** **a striking new proportion, new "levels" of dressing: his midriff-cropped navy suede blouson. Underneath, a longer, softer, double-breasted jacket of taupey wool; matching longer wrap skirt. Blouson, about $685. Suit, about $855. Turnout late January at Barneys New York; Alan Bilzerian, Boston; Maxfield, Los Angeles. Suit at Emphatics, Pittsburgh; Ultimo, Chicago. . . . A new definition of shape,** ***above right,*** **at Karl Lagerfeld: under a thin, soft 7/8 coat in striped wool/cotton gabardine, a matching high-waisted, narrow, just-above-the-knee skirt that buttons onto a small, sleeveless shell! Coat and skirt, about $1270; shell, about $280. Late February at Bergdorf Goodman; John Wanamaker; Marshall Field's; Neiman-Marcus; I. Magnin. Suit dressing at**

paris . . . very apparent, very appealing— a new

Emanuel Ungaro, ***right,*** **with an accent on color, on shape, on legs! His small, soft jacket in black and white wool/cotton plaid, with lining and lapels in black and white dotted silk; the very short wrap skirt in pinstriped yellow wool/cotton; the waist wrapped and held by a red and white dotted silk sash. . . . worn with sheer stockings and higher heels to emphasize the legginess. Suit, about $1150; silk blouse, about $450; sash, about $195. Emanuel Ungaro Boutiques, NYC; Palm Beach; Bal Harbour; Nan Duskin; Rich's; Bullocks Wilshire, Wilshire Blvd.; Creeds, Canada. Details, more stores, see last pages of this issue.**

Arthur Elgort

thinking on shape, on proportion

paris...a new direction for day

Starting here and on the next six pages, a look at the kinds of clothes that key a wardrobe; clothes that really work day-to-day. What they share: a sense of appropriateness, a low-key attractiveness, a certain reality—there's nothing gimmicky or exaggerated. What gives them a special edge: the way familiar themes have been reworked, reinterpreted. For example, *left*, **Valentino** redefines suit dressing: his new "un-tailored" jacket—longer, softer, smaller, hooded—in flecked navy and ivory wool/nylon . . . over a beautiful silk blouse in navy and ivory stripes, a leg-revealing, denim-looking linen skirt. It's a suit, but it's something else . . . something feminine, relaxed; something very charming. Valentino Boutique. Suit, about $1115; blouse, about $685. Late January at Bergdorf Goodman; Valentino Boutique, Saks-Jandel, Chevy Chase MD and Valentino Boutique, Washington DC; Martha, Palm Beach and Bal Harbour; Hattie; Neiman-Marcus; Valentino Boutique, Houston TX. . . . *Beauty Note:* A new reality in makeup for day based on subtle, natural-looking colors. Here, Charles of the Ritz's Perfect Copper eyeshadow, Mauve Sonata lip color. Details, more stores, last pages.

—based on a different character, a new reality

The new character of suit dressing continues . . . with definite changes in shape, in mood. At **Issey Miyake**, *left*, the most eliminated, most pared down dressing: his jacket, in a shadowy green wool—long, collarless, very narrow, with cutaway "points"; over an asymmetric wrap skirt in a subtle plaid; wrap-around white linen top—each piece familiar, yet different; each piece redesigned, re-thought out. Jacket, about $385; skirt, about $230; top, about $200. Mid March at Bergdorf Goodman; Alan Bilzerian, Boston; Ultimo, Chicago; Neiman-Marcus; Robinson's; California; I. Magnin. Photographed at the Hotel du Cap, Cap d'Antibes. . . . A different turn to a suit at **Sonia Rykiel**, *right*, with all the smallness, all the femininity inherent in her style of dressing . . . and a wonderful, unexpected change of texture. In black-and-white knitted wool "tweed," a long, collarless jacket, soft and small, with narrow-fitting sleeves, over an ankle-length bias skirt, curved and swirly at the hem; a matching tweedy envelope on a long, long shoulder strap—perfectly "finished," perfectly charming. Jacket, about $565; skirt, about $295. February at Sonia Rykiel Boutiques, NYC and Houston. Details, more stores, see next to last pages.

paris...

paris...
a different beat
for day...
charming,
always
feminine

In the small elements of charm, a tip-off to the mood of the season. One of the most charming "elements" anywhere, *left*, Jean Paul Gaultier's soft black felt beret with charms, souvenir keyrings, buttons! About $130. To order at Bergdorf Goodman; Alan Bilzerian, Boston; Maxfield, Los Angeles. . . . *Beauty Note:* Makeup that's soft, unstudied—a key element on its own. Here, Germaine Monteil's Praline/Truffle eyeshadows, Romantic Rose lip color. . . . This season, a pants suit is the exception, not the rule. What makes the new Chanel pants suit, *right*, exceptional—the softness, the attention to detail, the attitude. Karl Lagerfeld's easier navy wool jacket; pleated navy wool trousers; the charming addition of a small navy-and-red pinstriped wool vest; rep tie; white cotton shirt with gold buttons and gold cufflinks; signature chains and soft beret. Suit, about $1150; shirt, about $230. Bloomingdale's; Colitti, Millburn NJ; Nan Duskin. Details, see next to last pages.

Arthur Elgort

Arthur Elgort

paris . . . .

When I [illegible] to an all [illegible] new [illegible], eat [illegible] one dress [illegible] than Yves Saint Laurent. On these two pages, the way it looked best this season, at **Saint Laurent Rive Gauche**, starting, *opposite*, with the show-opening, show-stopping wool jersey jumpsuits. The easiest, fastest way to achieve a finished look for day. This one, in navy, with safari pockets, a wide black leather belt, perfect-falling trousers. About $695. Saint Laurent Rive Gauche Boutique Femme NYC; Saint Laurent Rive Gauche Boutiques, Atlanta; Palm Beach FL; Bal Harbour FL; Houston; Palm Springs CA. . . . The suit that could "anchor" a wardrobe, *left:* from **Saint Laurent Rive Gauche**, navy wool jersey with a new-shape jacket—cut longer, with longer lapels; matching knee-length skirt; collarless white blouse. There's nothing extraneous, nothing hard-edged; it has the necessary presence, the necessary ease. Jacket, about $665; skirt, about $300; blouse, about $345. Bergdorf Goodman; Saint Laurent Rive Gauche Boutiques, Manhasset NY; Oakbrook IL; Balliet's; Saint Laurent Rive Gauche Boutique, Ontario Canada. Jacket and skirt at Dayton's. Details, more stores, see next to last pages.

paris... changes at night: a new look at color... at bareness

One of the season's outstanding differences—the way a change of color can change the character of fashion. From **Emanuel Ungaro**—even more of a change. *Right*, his ravishing long, narrow coat in yellow cotton moiré over a small, jeweled black silk wrap-around top, with pyjama pants of turquoise silk in a self-swirl print. It's a different kind of pyjama, a different kind of dinner dressing. Coat, about $1095; top, about $795; pants, about $595. March at Emanuel Ungaro Boutiques, NYC; Palm Beach; Bal Harbour; Houston; Frost Bros. . . . Another highlight of the season—bareness. One of the most memorable interpretations: **Saint Laurent's** new strapless evening top, *opposite*, beautifully shaped and curved, in brilliant blue silk satin over ankle-cropped black wool and mohair pants. Saint Laurent Rive Gauche. Top, about $900; pants, about $375. Late January at Bloomingdale's; Saint Laurent Rive Gauche Boutiques, Boston; Washington DC; Dallas; Frost Bros.; Sakowitz. Photographed at the Hotel Meridien, Nice. Details, stores, see next to last pages.

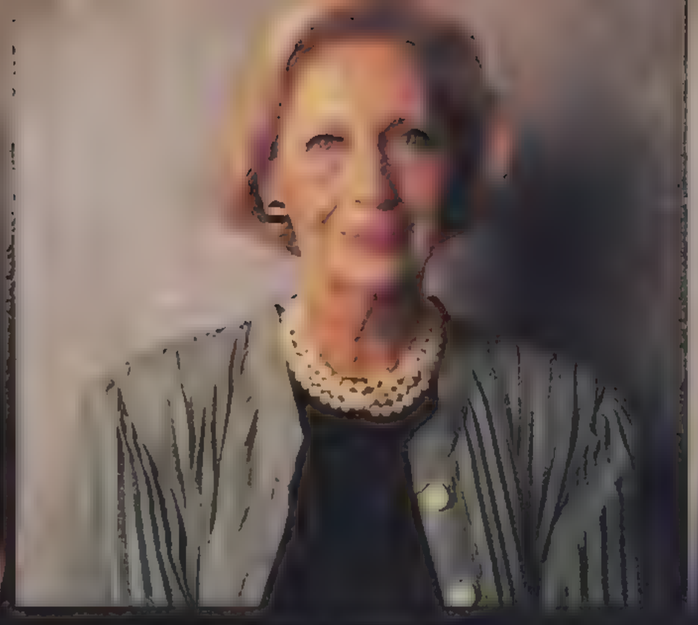
Arthur Elgort

The idea of a shirt—expressed in a variety of ways. One of the most colorful—and wettest, at least for gerfeld, left—his dazzling red-and-gold Hawaiian print evening shirt. A knockout tuxedo alternative: the purest white silk crepe de Chine dress shirt, the longest black suede shirt. Top, about $270; shirt, about $725. Hawaiian shirt, about $26,000. (Promoder.) Turnout, March at Saks Fifth Avenue; Saks Jandel; Hatter, Palm Beach FL; Lee Lapidus, Dallas; Aaron Wards, Newport Beach CA; Hall Brothrew of Canada. Pure color impact, right: the difference at Saint Laurent Rive Gauche in a very relaxed easy-evening dressing: his rounded 3/4 length coat of brilliant red cotton canvas, worn in purple satin; deeper-red shirt with a low notched collar; wide purple silk satin cummerbund; black wool tuxedo trousers. Coat, about $440; shirt, about $440; pants, about $330. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Short Hills NJ; Boston; Jacksonville FL; Dallas; Sakowitz. Details, more stores, last pages.

Arthur Elgort

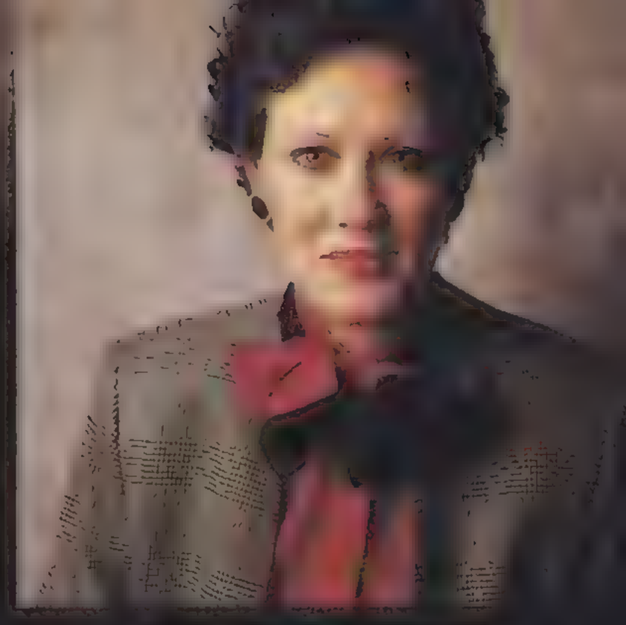
paris...color as an ongoing source of delight...

Calvin Klein, designer, vice chairman
Calvin Klein Industries, Inc.



Carol Phillips, president
Clinique Laboratories, Inc.

Brenda Landry, vice president
Morgan Stanley & Co., Inc.



Mary Fiedorek, president
Streets & Co. boutiques

Is fashion working for women?

n '84, a "record number of women," it often seemed, was one singularly *visible* woman—entering a boardroom, Supreme Court room, *Sixty Minutes* spot, or, with grace, the role of Vice Presidential candidate. From the hot lights, this public presence—a newly *feminine* presence—spreads to other working or "not-working" women, too. It also raises dicey questions: Does a woman dress for success, for others; are the clothes even there?

On these pages, a special Vogue symposium: the panelists (photos *above*) make clothes, sell them, or, less than simply, dress for a demanding world. European designers—Armani, Ferre, Lagerfeld and Jean Muir—speak to the question; women working on a decidedly public stage—Mary Wells Lawrence, San Francisco Mayor Dianne Feinstein, United States Chief of Protocol "Lucky" Roosevelt—add clear words. Is fashion working for these women? Yes, no, that depends on the view...

...a Vogue symposium

Dawn Mello, president
Bergdorf Goodman

Norma Kamali, designer
owner of OMO

Geoffrey Beene, designer
president, Geoffrey Beene Inc

Gayle Perkins, deputy press secretary
Mondale/Ferraro campaign

What's "appropriate"? As women dress for more powerful jobs, for increasingly visible positions, what's appropriate for them? Should they care?

Calvin Klein: There are clothes that are appropriate for a certain time, and that not only applies to women but to men as well. I don't want my attorney to come to my office looking like a rock star. I prefer that he wear a business suit; I have more confidence in him when I see him groomed properly and when he's wearing a tie. I respect that. A woman on Wall Street doesn't want to sit in a boardroom and have everyone notice her dress. She wants to fit in, look attractive; she certainly doesn't want to look like a man. She should be comfortable; her clothes should be tailored well. That doesn't have to mean a grey flannel jacket, it could be a dress. But it shouldn't take away from her intelligence.

Brenda Landry: When I think of "appropriate," I mean design. Is it appropriate for the time and the place that I want to wear this outfit? Will the fabric hold up, will it travel? Is the garment well made? If it's not well made, I don't care how chic it looks, I don't want to be involved with it. Last but not least, it also means price. The relationship between price and value is very important. As women enter the work force, they become more conscious of how they spend their dollars. Their sweat and blood are in those dollars.

Appropriateness has to be defined by the individual. What may be appropriate for one person is not for someone else. For a certain kind of situation, for a certain kind of woman, there's a designer. The question is how to get those clothes more easily.

Mary Fiedorek: What most designers sell is not appropriate for businesswomen. It's not that we want the women who come to Streets and Co. to wear navy or grey flannel suits; we don't like that look, it's masculine. But try to get these women out of that! It's taken us five years to get them to wear a suit with shoulder pads.

Gayle Perkins: I want makeup to last from the time I get up until I go to bed; I want nail polish that doesn't even think about coming off for at least a week. I want to be able to take a scarf off, put on a pair of earrings, change a pocketbook, and go to dinner. I want clothes that go through the day and travel. That's appropriate.

Carol Phillips: The people I work with are mostly women, they're in the retail business, the cosmetics business. They look for—and appreciate—fashion. There's none of that yuppie kind of dressing; there's tremendous freedom of dress. It's only right; cosmetics, basically, are sold to women. Why should they have to go by men's rules?

Norma Kamali: All this "appropriate" stuff doesn't mean anything. I think of what's not appropriate, and then I'm excited by it if that's what's new. A long skirt for day may be inappropriate, but it's great. If you're a woman who can pull it off, wear the right shirt, the right combination of things, and you feel right, it's appropriate.

Carol Phillips: What does "appropriate" really mean? Inoffensive? What people expect? There seem to be two kinds of fashion—clothes for people who enjoy fashion, who savor it, play with it. And then clothes for those for whom fashion is simply a chore.

When I was first working, in 1941 or 1942, the key word was "etiquette," not "appropriate." Then everyone was scared of being judged as somehow socially inadequate unless they wore the proper dress. It's strange to find, after all this time, that same ghost turning up again. We must all beat it to death.

Who decides what clothing is appropriate?

Geoffrey Beene: That's the important question, and it's something that happens long before a designer comes along. Who has dictated how men should dress? Who is suggesting that women should look like men when they dress for day or are in very high positions? Men wish women to be feminine but suggest that they should look also more like men. I'm not so sure men are always comfortable in their clothes, why should that be passed on to women?

There was a case in Canada last fall where a judge threw a woman lawyer out of the courtroom because she was wearing pants. She contested it, and she won. The overall question is how men wish for women to look at work. That's where the legislation is coming from.

Brenda Landry: Many men don't want women *at* work!

Norma Kamali: We couldn't be in business if we didn't always think about what women wanted; we couldn't survive from one season to the next. I'm bombarded with women's opinions in my shop. If I didn't listen to what they have to say, to what's selling, I'd have to be stupid. We have to understand the needs; it's the quest each season: to remain who we are, keep our integrity, and give women what they want.

Mary Fiedorek: There are forty-year-old women who still wear navy flannel suits with bow ties to work. Some are still walking up and down the street in running shoes. Who's to blame—women or men?

A year ago, we published a book that is really a rebuttal to John Molloy's *Dress for Success*, because we thought that it was terrible what that book did to women, this uniform movement of flannel suits and bow ties. In two years of interviewing men with senior positions in large corporations, law firms, conservative areas, every man said essentially the same thing: Why do these women look like this? Please tell women, "Wear fur coats to work, wear nail polish, wear makeup, polish your toes—not that anybody sees your toes, but polish them anyway. Wear sling-back shoes, wear clothes that are feminine." Women are the ones who are rebutting this. It's the women, it's not the men.

Brenda Landry: Young women coming out of business schools today, though, seriously think that they have to dress in a certain fashion. A few years ago, I was asked to give a lecture to top MBA students from around the country who had been invited to Wall Street for an

(Continued on page 206)

William Coupon

(Continued from page 205) introduction. I had on my typical "uniform," something conservative—a red Adolfo suit, pearls, a pair of sling-back shoes. The audience—I'd say 35 to 40 percent of them were women—was a sea of grey and black. Afterwards, girls came up to me and said, "We don't really have to wear grey flannel blazers and flat shoes?" I said, "No, there's only some man who once wrote a book telling you that. I think it is detrimental to your career to come in for a job interview dressed like that."

The very mention of the word "uniform" has a pedestrian aspect to it, and if you're looking for high-powered talent you are not looking for somebody who is pedestrian. Clothing, fashion, makeup, accessories, fragrance: they're all part of the stage of life. If you don't care, you stay in the back row in your uniform.

Carol Phillips: Looking frightened—that's what I see in a woman wearing that uniform. I think men *are* comfortable when they see a woman in a little business suit. They know that she's already intimidated.

Has the time arrived to make a new uniform? Something that makes it easier for a woman to dress faster, do it better?

Geoffrey Beene: If women are not interested in fashion, they're going to end up in a uniform just like men. That would be sad. For men, the last flash of any sort of selectivity or creativity is the color of our ties. That's it, that's all we can do, we've been so locked into uniformity. I don't foresee that happening to women. Women prefer to exert their own taste.

Norma Kamali: When I'm working, I don't want to know about clothes for me. I'll have four or five of the same kinds of things and wear them throughout the whole process of doing a collection. I don't have to think about what I'm going to wear; when I get to work, I can think about color, about pattern, about design. There are no interruptions in what I'm doing.

Dawn Mello: But when you talk about uniforms, isn't it true that all women have their favorite outfit? When you don't have time in the morning, you put your hand on that one thing—a suit or a jersey dress—that you know works for you, and you wear it over and over even though you have many other options in your closet. Isn't that a kind of uniform? You form your own version of it.

Calvin Klein: But don't you change it? Don't you admire someone more who looks attractive and has something that's a little bit different?

We're not thinking about the fact that Mrs. Reagan is in the White House or Geraldine Ferraro might have been the next Vice President. That's not how we design clothes" —CALVIN KLEIN

Gayle Perkins: You know what I think that is? I think that's, "I finally bought the right outfit. It looked good in the store, it looks good in the closet, it looks good on me time and time again." It's not so much a desire for a uniform as that the average woman makes mistakes when she shops. Occasionally, she buys the right thing.

The Chanel suit is a formula but (Continued on page 208)

What women say:

DIANNE FEINSTEIN

—MAYOR OF SAN FRANCISCO

"People want to be able to look at a public official and say, 'You look terrific, I'm proud of you.' The sense of dignity you carry about yourself is the same sense of dignity you impart to the people"

What governs what you wear is what you do, the budget you have, and then appropriateness, too. Women are still new to positions of power, and therefore people tend to make snap judgments about them. They get a glimmer from a very short meeting, and they can carry that with them for a long time. If a woman is in a skirt with a slit up her leg, she is treated less seriously. I've seen this happen.

People tend to be very critical of women's clothing: "The skirt's too short; the skirt's too long; look at her hair." It's happened to me, it's happened to Geraldine Ferraro. Every man has worn a wrinkled raincoat; the greatest fashion symbols in the world have worn wrinkled raincoats, and yet when Geraldine Ferraro did, it became blown way out of proportion.

Q: *Is appearance a valid point of reference in a public official or candidate?*

Dianne Feinstein: Absolutely.

Q: *Why?*

Dianne Feinstein: Because it's fact. We can all deny it and say the only thing that matters is the issues, but that's not really the case. People get an overall impression, and that impression is conditioned by many things: By appearance, by facial expression, by a lot of things that we can't change but also by some we can change. It's a constant learning process. It's also learning what's natural and easy for you to do.

Virtually every woman can be attractive; I don't think attractiveness is necessarily related to Sophia Loren or to any of the great beauties of the day. It's really doing the most you can with what you have, having a sense of dignity, bearing it well, and, when you walk out the door, showing that you've made an attempt. What's surprising is that so many people don't seem to try.

Q: *Is fashion working for working women, for women in visible and important positions? Is it working for you?*

Dianne Feinstein: In my opinion, it does not. Big, baggy clothes and all kinds of colors and fabrics put together are very difficult to wear. Different fabrics bloom on television; there are problems in how they reflect light. All of that enters into it.

Increasingly, you wear gabardine for ten minutes, and you're a mass of wrinkles; the same thing with silks. If you're in a garment for twelve or fourteen hours a day, under television lights, out making a speech in the bright sunlight, sitting in an office working with a lot of paper, things such as soiling and wrinkling play a major role in what you wear. And all of this is aside from whether something is backless, frontless, or slit up the side.

Do people really want to see their mayor in a strapless gown? It's fine for a First Lady, but there's a distinction. A long Chanel-type evening suit could be very beautiful; but I'll tell you, I can't find one in San Francisco. Cocktail dresses are also very difficult to find—something you can wear when you're called upon to stand up and make a presentation, talk about an issue, go to a community dinner.

Q: *Do you want to stand out when you dress?*

Dianne Feinstein: That depends. There are times when it's wonderful to stand out; there are others when you don't want to one-up someone else who's there.

Q: *One-upmanship is something women seem to worry about much more than men.*

Dianne Feinstein: That's because it can't happen with men's clothing.

Q: *Men have a uniform. Would women ever accept that?*

Dianne Feinstein: What women have gone for is a suit and higher-necked blouse—the blouse with a bow or a soft turtleneck. And there's a good reason for it. It holds its shape through the day. If you have the opportunity of being photographed when you least expect it, a wide-necked blouse that can slip off the shoulder is a real problem. If you're up on a raised platform, the length of a skirt plays a role. Once a skirt goes up to knee-level and it's straight, you can't wear that skirt comfortably seated on a raised dais.

These are things I don't think that anybody designing ever really thinks of, now. They're designing for the woman who stands for ten minutes.

The other problem for women such as me is that you can't control your schedule; you're generally scheduled by someone else. Very often at the end of the day you can't get out of the office to go home and change. And it doesn't work as well for a woman as it does for a man to bring something to the office to change into.

Q: *Do you dress differently when you're at home, dressing for yourself?*

Dianne Feinstein: When I'm at home, I'm a great sweat-suit-and-jogging-shoes wearer. It's a very comfortable thing for me to wear around the house or on a short walk down the street. Generally, I don't think people want to see their public officials looking like slobs. They want to look at a public official and say, "You look terrific, I'm proud of you." The sense of dignity you carry about yourself is the same sense of dignity you impart to the people you represent.

Q: *Does "dignity" mean a suit?*

Dianne Feinstein: I wear a suit because of its practicality in our particular climate. We're not an air-conditioned city; it's cold early in the morning and very often foggy, and then it gets warm during the day. I can always take off a jacket. We're a wool city in that sense, and suits work very well. I happen to love *(Continued on page 277)*

Womenswear from the king of menswear: Giorgio Armani

The woman who works is always present in my mind, much more than the woman who plays. It's easy for me to imagine a woman who, in her work, has arrived at a very important level; it is the aim of my collection. When I have made mistakes, it is because I've forgotten that woman.

The dream of my life is to have an important, successful woman ask me to choose her clothes. I would love that. To help her dress like a woman but an intelligent woman, a woman who is surrounded by men. Not the kind of woman who waits for some man to open a door: she opens her own doors.

There is a new image of women now, I think. And fashion has done a lot towards that. A woman today can dress like an important woman of the 'eighties, not a woman from the past. She should wear a jacket, but it is not necessary to wear a shirt and tie; she can find modern shapes so that she doesn't look the way a successful woman did ten or twenty years ago. She can put different pieces together and give the image of a strong modern woman with personality and style without her looking "signed" by a particular designer. It is not necessary to make her look old just because she is important.

For me, it is always the classics—a jacket, the shirt, the skirt. It is with these elements that you play, you change. But the jacket can be soft; it doesn't have to be a blazer.

One should not exaggerate. It is better not to have a complete "man's look," but instead to put a man's jacket with a feminine skirt. You can see that on the Via Montenapoleone in Milan—women who have mixed the menswear look and made it more feminine.

A day dress can be an important part of a wardrobe if you wear it with a jacket. The jacket is important because of the shoulders; they act like a frame for the face. A feminine dress with a man-tailored jacket is fantastic.

The wrong accessories can kill the best clothes by the best designers. It is best to remain fairly classic, especially with shoes—ones with not-too-high heels. For clothes, discreet colors are flattering but they should not be drab or sad. One of the best is navy. A navy jacket goes with everything.

Hair and makeup, too, can be the critical differences: above all, a woman must look well groomed. There are no rules for hair; a woman should study her own face and find a style that looks good on her, that lasts from morning to night. Again, no exaggeration.

Style, in the end, is what goes on in a person's head. A woman can dress in the world's most luxurious clothes; if she hasn't got something inside her, she will be a poor thing.

Beyond "uniforms": Jean Muir's way with dressing

Uniform is a description, not an actuality. I would translate "uniform" as being disciplined, and in that case I think it makes sense as a concept. I've always loved the concept of men's dressing because it has a certain understatement; it's complete. It has no bits and bobs. But that has nothing to do with male or female. It's the attraction of simplicity—of feeling you look okay and then not worrying about it.

A lot of fabric manufacturers went wrong when they started making fabrics that were specifically "fashionable"or just for women. From a dressmaker's point of view, men's fabrics are marvelous to use; they've a lovely feeling. They don't have to be hard. I've always *(Continued on page 277)*

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it's quite the opposite of a man's suit. Are we talking about formulas?

Geoffrey Beene: What made the Chanel suit successful was that it was decent clothing that worked. Its premise was comfort; Chanel never worked in woven fabrics, she always worked in jerseys or knits—fabrics that gave and that were comfortable. That is the total success of that suit, apart from its being a classic cut with a certain sense of decoration.

Men wear the same thing over and over again. Are women willing to do that?

Geoffrey Beene: If they're paying for their own clothing, they're going to be obliged to.

"The problems that all women have are eternal ones: I have nothing to wear and I can't get it quickly" —BRENDA LANDRY

In 1984, a woman ran for Vice President, four women went into space; we have women as ambassadors, members of the Cabinet, a justice of the Supreme Court. Over three hundred women sit on corporate boards of directors, well over 50 percent of American women hold jobs, better jobs than before. Doesn't that change your thinking about women? About fashion?

Calvin Klein: As designers, we're always thinking about women, but we're not thinking about the fact that Mrs. Reagan is in the White House or Geraldine Ferraro might have been the next Vice President. That's not how we design clothes.

Carol Phillips: When I started Clinique sixteen years ago, women were creative directors, publicity people, or fashion coordinators. It has been extremely difficult to establish the simple sanity of having women create, promote, sell, and deal with the things that are directed at women.

We may not be obsessed with the fact that specific women are doing this and that, but I'll tell you one thing—we've cut down on the presentation of overt sexuality of women in our advertisements and brochures. And that's new.

Norma Kamali: That certain women are getting this kind of position at this time tells us that there are hundreds of others coming into their own at another level: getting a job for the first time or a better position. More women are earning their own money, buying their own clothes. More individuals in individual positions.

For many years, people said, "There are a handful of people who would wear what she's wearing." There are more than a handful now. I'm doing a sportswear collection that has pretty broad distribution; it's me, and it represents another choice, obviously, for a lot more women than would have ever thought of wearing my clothes five or ten years ago. I think for Geraldine Ferraro and all the other women who are making important positions news, there are lots of other women now who are also saying, "Give me another choice. I don't want to look like that one or that one. I want to look like me." As designers, we have a responsibility to represent those other choices.

Gayle Perkins: Mrs. Ferraro likes dresses, she likes being comfortable; she does not feel like she has to fit into any mold. That's what's happening to women everywhere. Women now a days are independent on every level.

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What women say:

SELWA ROOSEVELT

—U.S. CHIEF OF PROTOCOL

"I'm the President's representative until he can greet an arriving head of state. The kind of impression I make is important, and it's a subtle message"

Most people think a Chief of Protocol's job has more social overtones than anything else; but, in fact, that's the least of it. I must be invited to one thousand receptions and cocktail parties a year, and I probably go to a few hundred of them, but most of my hours are spent administering this office and dealing with Congress and various other areas of the government. A Chief of Protocol is like the mayor of a small town: My constituency is the diplomatic corps. Throughout the day, I represent the President, the First Lady, the Secretary of State, the Vice President. I must always be a credit to them.

The Department of Protocol handles foreign visitors to the United States—guests of the President, of the U.S. government, of the Secretary of State. With an arriving head of state, I'm the President's representative until he can greet his guests. The kind of impression I make is very important, and it's a subtle message.

That's the first aspect of my job, the most visible one: the second is all the entertaining the Secretary of State does—small lunches, working lunches, lunches for two hundred and fifty. We do some Vice-Presidential events as well.

My work involves me from morning to late at night, and I can go through several different needs of costume—from the most put-together day dresses to very formal evening wear, probably the most formal I will ever have. I buy clothes from a completely different point of view now than I did before.

Q: *What's different about dressing for a public stage?*

Mrs. Roosevelt: The Chief of Protocol should not be the person you notice, particularly if you're with the President or First Lady. I like to pick clothes that don't attract attention but, at the same time, still look attractive. I've always liked to wear rather décolleté evening dresses; I now would rather not. I don't think it's appropriate doing introductions at a state dinner in a very bare dress. In another incarnation, I would have. I am not comfortable in very slinky dresses, anything that's clingy, that attracts attention to me. I've become terribly conscious, too, of fabric. I will not buy linen. The last time I bought a dress in linen, it looked beautiful in the morning; by the afternoon, when I had to be at the White House, it had wrinkles all over the place. I can't afford that.

I don't think it's appropriate to wear a very frilly dress to the office; at the same

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Impeccable, untouchable: Karl Lagerfeld's version of dress-for-success

Choosing the right clothes for day is a problem for the woman who is working and for the woman who is not. It has nothing to do with being an American or European; the problem is the same everywhere. It is the needs of the woman who works that are different from those of the woman who does not.

The popularity of menswear dressing, I think, is much more an editorial popularity than a real fashion phenomenon; I am not sure that women like it so much. The blazer is not new; a jacket is a jacket—we all have two arms and two legs. If you look at the history of fashion, women wore pants before men did!

For the past one hundred years, men have been wearing the same thing; and if they have done so it is because it is, in fact, the easiest way to dress. It is like a Chanel suit: the easiest thing to put on.

Chanel invented the nearest thing to a man's two- or three-button suit for women in this century. Austrian men used to wear this kind of jacket; she took it from them. But she made it look feminine.

On some women, blazers and pants look great; on others, a Chanel suit looks better. As Simone Veil said, "Life is not a beauty contest." A woman should look in a mirror, at existent possibilities, then make her choice. There is not just one look to choose from.

Accessories are something that have to be handled carefully. They have to be of top quality. Junk jewelry should be kept for other occasions. The more important a woman's position is, the more careful she should be. Tons of fake jewelry is as ridiculous as too many real jewels would be. Some women can wear more than others, there is no rule. There are only individuals.

I have nothing against pants—not because men wear pants but simply because pants are part of today. Skirts are also okay, but women should not try to be especially sexy in them. Women should be elegant—the sort of elegance that, if they have important jobs, instantly creates the same sort of distance that made-to-order clothes create for successful men. That doesn't mean women have to be ugly; they can be impeccable, but they have to be untouchable. One can try to be a success because one is cute, with nice legs and beautiful blond hair, and maybe that's okay. But it's not business.

I like the idea of a double life; the professional life and then the private life in which a woman can be whatever she wants to be. But the two should not mingle. A woman has a very different relationship with her boyfriend than with a man in the office.

"Official" clothes, the Italian side: Gianfranco Ferre

Women need, for both day and evening, clothes that have a more serious or more "official" side: clothes that are clean-cut, simple, and have different uses. They should be sufficiently neutral that they can be changed by different accessories. There should be more things in a woman's wardrobe as constants.

What is appropriate is always simplicity (but not poorness) of cut and excellence of fabric, which gives it style. If a woman wants to wear trousers because they are comfortable she should do so, but she should wear trousers for a woman not a man. She should wear a soft or a tailored jacket, but not an oversized one that has no relation to the body of a woman. A day jacket doesn't have to have a collar or sleeves like a *(Continued on page 277)*

What women say:

MARY WELLS LAWRENCE

—CHAIRMAN, WELLS, RICH, GREENE

"Definitions of what is conservative and what is not conservative have stretched. Women have choices"

The business climate has changed enormously, but when I was starting out, it was a masculine world. And it still is, in certain industries and certain types of boardrooms. Rather than choose the route of being a fighting feminist, I chose to make men comfortable with me, so they would stop thinking about whether I was a woman or not. I wanted my sex to disappear. And so I have always used fashion in my business life to create an image and an atmosphere that are comfortable. I've never been too masculine, and I have never been sexy/feminine; I've carefully been ladylike. I've carefully looked as much as possible like somebody a male executive would be comfortable with in a sister or a wife, so that he stops seeing me. I've wanted him to work with me, not be uneasy because I am a woman.

Q: *Do women in menswear make men uncomfortable?*

Mary Wells Lawrence: Young men are not threatened by women in men's dressing because they see it all as costume; that simply is not true with older men. There is still a way a woman looks and an atmosphere that she creates that suggests either a threat or hostility; just added trouble in a busy day.

Fashion can make others comfortable or uncomfortable, and should be looked at in that way. The way you look is the first thing a person knows about you, the first signal of what you're like. The impression you make can say you're going to make someone nervous, that you're going to be too chic, you're going to be too masculine, you're going to be too hostile, you're going to be . . .

Q: *Too sexy?*

Mary Wells Lawrence: That's a consideration. You see, men are getting confused. In the old days, by being a little flirtatious, a man was complimenting a woman. Today, if he's flirtatious he's threatened with a lawsuit, and it's hard for a lot of fellows to change their views. If they like women, they feel that women are different in certain ways and those ways are attractive. The men are hurt when they express admiration and women are hostile. It's confusing.

Q: *Are women any surer about what role they're supposed to be playing in all of this?*

Mary Wells Lawrence: Young women today are much surer about themselves, so they don't worry as much about how they look. People are much more comfortable on that level with women in business, with women as equals. They don't need to symbolize as much.

Q: *Does success allow a woman more freedom to express herself by the way she looks?* *(Continued on page 275)*

For Milan's jewelry that runs throughout each collection throughout these twelve pages the different kind of glamour that comes from a shirt, or a look based on a shirt. Shirts with new scale crispness presence shirts worn untucked tied in a dashing bow with the [illegible] you expect from Italian design. Through the shirt explosion comes from all directions. Here's a bit of it all is **Gianfranco Ferre**. His mahogany leather blouson knots over bare skin above and a high-waisted [illegible]. Top about $1,100; skirt about $650. February at Bergdorf Goodman; Rich's; Marshall Field's; Loretta Blum, Dallas; Amen Wardy, Newport Beach; Gianfranco Ferre Boutique at Torie Steele, Beverly Hills. His similar shape, [illegible] longer, boxier, in black leather, worn as a jacket over a matching crowned at the [illegible] sleeveless shirt and the same wide skirt: jacket about $1,100; skirt about $650. February at Bergdorf Goodman; Rich's; Marshall Field's; Neiman-Marcus; Femina; Scottsdale AZ; Gianfranco Ferre Boutique at Torie Steele, Beverly Hills. These twelve pages photographed in and around Vicenza and Mantova, Italy. Hair by Mario Morris for Bumble & Bumble; make-up by Tomoka Devaris; from stores. last pages.

Milan: shirt changes everything!

Milan: a shirt changes everything!

The stellar point of **Gianfranco Ferre's** collection and a look that could easily be translated into a terrific dressing "concept": a luxurious shirt—always large-scaled, with ends that tie or hang loosely—over a narrow bottom. Perfect examples: a buttonless shirt in brilliant orange silk shantung taffeta with stiff-front "tails" meant for tying (about $1200), *above*, worn over a long, narrow silk marocain crepe skirt. (About $1500.) Both, late March at Bergdorf Goodman; Rich's; Ultimo, Chicago; Frost Bros.; Gianfranco Ferre Boutique at Torie Steele, Beverly Hills; I. Magnin. . . . A striking version, *right*, in white silk taffeta with French cuffs, lion's-head cufflinks, over silk stovepipe "jeans." Shirt, about $965. Jeans, about $630. Both, late March at Saks Fifth Avenue; Jimmy's, Brooklyn NY; Nan Duskin; Marshall Field's; Sakowitz; I. Magnin. Details, more stores, next to last pages.

ACCADEMIA "G.B. CIGNAROLI"
SCUOLA BREVIZIONI
Corso Ordinario
Corso Estivo
Corso Estivo Speciale
Corso Estivo Speciale
Vacanza Studio
LABORATORI
DI ANALISI
PRELIEVI A

Milan: a shirt changes everything! A winner at **Giorgio Armani**—a classic cotton "work shirt" cut large and easy—like a man's—but with the unexpected impact of iridescent sequins!—*left*. Belted over skirts, pants and in this case, over navy linen Bermuda shorts with enough finish to have the presence of a short skirt; it may just be the most sensational shirt in Milan. With his black silk crepe sequined T-shirt knotted around the waist (a signature touch). Work shirt, about $950. February at Giorgio Armani Boutique, NYC; Ultimo, Chicago; I. Magnin. . . . Another knockout—this time a soft, navy and white zig zag linen jacket, [illegible]. And the way it's worn—the way jackets kept popping in Milan—over bare skin or over the tiniest crepe de Chine bras—with short shorts (to make the point of shorter lengths). Jacket, about $750. February at Giorgio Armani Boutique, NYC; Hattie. . . Fragrance Note: Another great signature touch. Armani Perfume . . . Details, more stores, see last pages.

Deborah Turbeville

Red!—a real color statement. Here, a wonderful oversized silk crepe de Chine overshirt, *opposite page, far left,* with printed horses, by **Complice,** over narrow jeans, in leather. Shirt, about $450; pants, about $775. Late January at Bloomingdale's, NYC; Suzy's Great Neck NY; John Wanamaker; Amen Wardy, Newport Beach CA; Lina Lee, Beverly Hills; Wilkes Bashford, San Francisco. . . . Very appealing—**Laura Biagiotti's** dolman-sleeved polo dress—in fuchsia cashmere and lambswool, *opposite page left.* About $695. Bonwit Teller; John Wanamaker; Martha, Palm Beach and Bal Harbour; Lou Lattimore, Dallas; Lina Lee, Beverly Hills, Wilkes Bashford, San Francisco. (In the background, her sweatshirt with shirt-tails!—*above left,* in red-flecked navy cashmere over navy-and-red plaid shorts.) . . . Pure charm! **Krizia's** white silk shirt with a "tie" trimmed in sequins, *above right,* and denim skirt. Top, about $500; skirt, about $280. February at Krizia Boutiques at Bergdorf Goodman; Loretta Blum, Dallas. Shirt at Krizia Boutique at Stanley Korshak, Chicago; Sakowitz. Details, more stores, last pages.

Milan: a shirt changes everything!

Deborah Turbeville

Milan: a shirt changes everything!

Coming out of the shirt idea, two soft alternatives to suit dressing. In linen, *left*, **Gianni Versace's** shirt-jacket that slips over a sleeveless matching vest that slips over bare skin, a linen skirt that holds narrowly over the hips. Jacket, about $375; vest, about $230; skirt, about $250. March at Gianni Versace Boutiques NYC; Bal Harbour; Houston; Scottsdale AZ; Beverly Hills; Neiman-Marcus.

A true alternative to a classic jacket—in pale peach suede—as subtle as a blouse but with much more "finish," *right*: from **Mario Valentino,** worn over a pinstriped skirt. Jacket, about $720; wool/cotton skirt, about $188. February at Bergdorf Goodman; Neiman-Marcus; Capriccio, Scottsdale AZ and La Jolla CA; Giorgio, Beverly Hills; Wilkes Bashford, San Francisco; Holt Renfrew of Canada. Details, more stores, last pages.

Deborah Turbeville

Another beautiful shirt from **Giorgio Armani,** *left.* Long, gently tucked, in white silk crepe de Chine with a detachable collar—over a short silk crepe de Chine skirt. Top, about $950; skirt, about $400. Feb. at Giorgio Armani Boutique, NYC; Hattie. . . . Two key shirt dressing ideas: *above left* **Genny's** navy-and-white pinstriped silk crepe de Chine worn over navy wool gabardine pants. Shirt, about $400; pants, about $300. February at Saks Fifth Avenue; Jimmy's, Brooklyn NY; Panache, Millburn NJ; Neiman-Marcus; Perkins Shearer, Denver CO; Bacci's, Canada. . . . With wide stripes, worn under a thin navy wool gabardine jacket, with a short wool gabardine slit skirt, *right.* Skirt, about $280; jacket, about $495; shirt, about $360. Feb. at Charivari, NYC; Panache, Millburn NJ; Pompian, Chicago; Grace Jones, Salado TX; Giorgio, Beverly Hills; Frattina, Mexico City, Mexico. Photographed here, at the Palazzo Te, Mantova, Italy. Details, last pages.

Milan: a shirt changes everything!

Deborah Turbeville

PRESIDENT AND

MRS. RONALD W. REAGAN

...symbols of the

durable American dream.

Buoyed to his mark

on history—

an unprecedented

election sweep—

by his geniality,

the President stands now

on the high ground

of personal popularity,

inaugurating

a second term

as the embodiment

of the country's

poignant nostalgia

for a simpler time,

a safer world.

During days in which

the way ahead

is neither easy nor clear,

he has the support

of a companion

who seems always

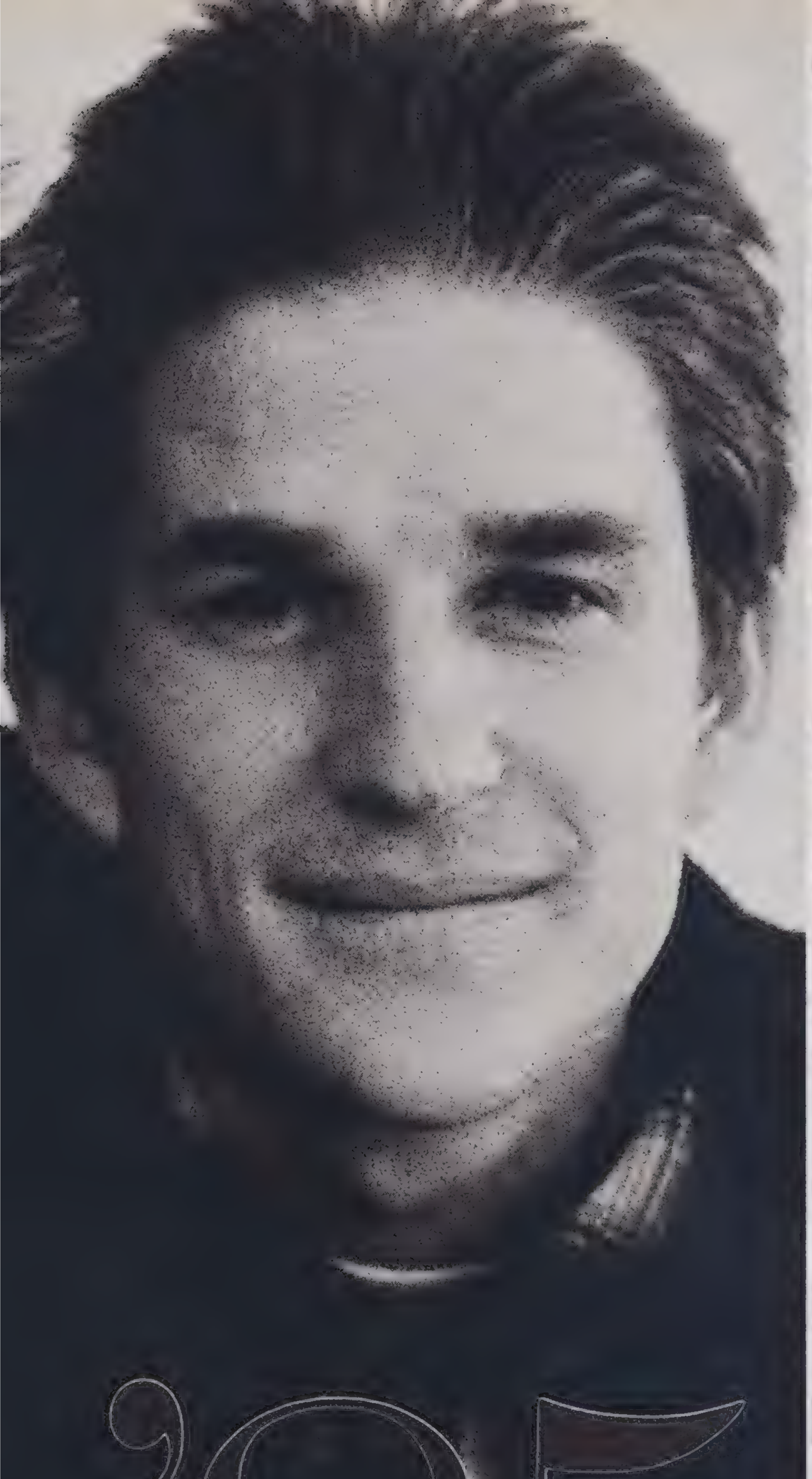
to understand

and to give.

Paul Richards/UPI

TAKING OFF *Nicholas Cage and Matthew Modine face off in "Birdy," the long-awaited film of wily William Wharton's spectacular first novel—a kind of "Catcher in the Rye" of the Vietnam era. Modine (far right) is crazy Birdy, the innocent madman; Cage (near right), who has the seedy charisma of a baby Bogart, plays his best friend. Both actors have wrung the blood from small parts and little movies—Modine in "Hotel New Hampshire" and "Streamers," Cage in "Valley Girls" and "Racing with the Moon." But in "Birdy," we get to watch them soar. Next for Modine: "Mrs. Soffel" with Diane Keaton and Mel Gibson. Cage is on deck with "The Cotton Club."*

WHAT'S N



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EW

Convertibles...

Sade...

Eastern

European Chic...

Nightclubs...

Hotel Boom...

Part-time

Marriage...

Julian Lennon...

Vienna,

the City...

Upscale Gyms...

Downscale

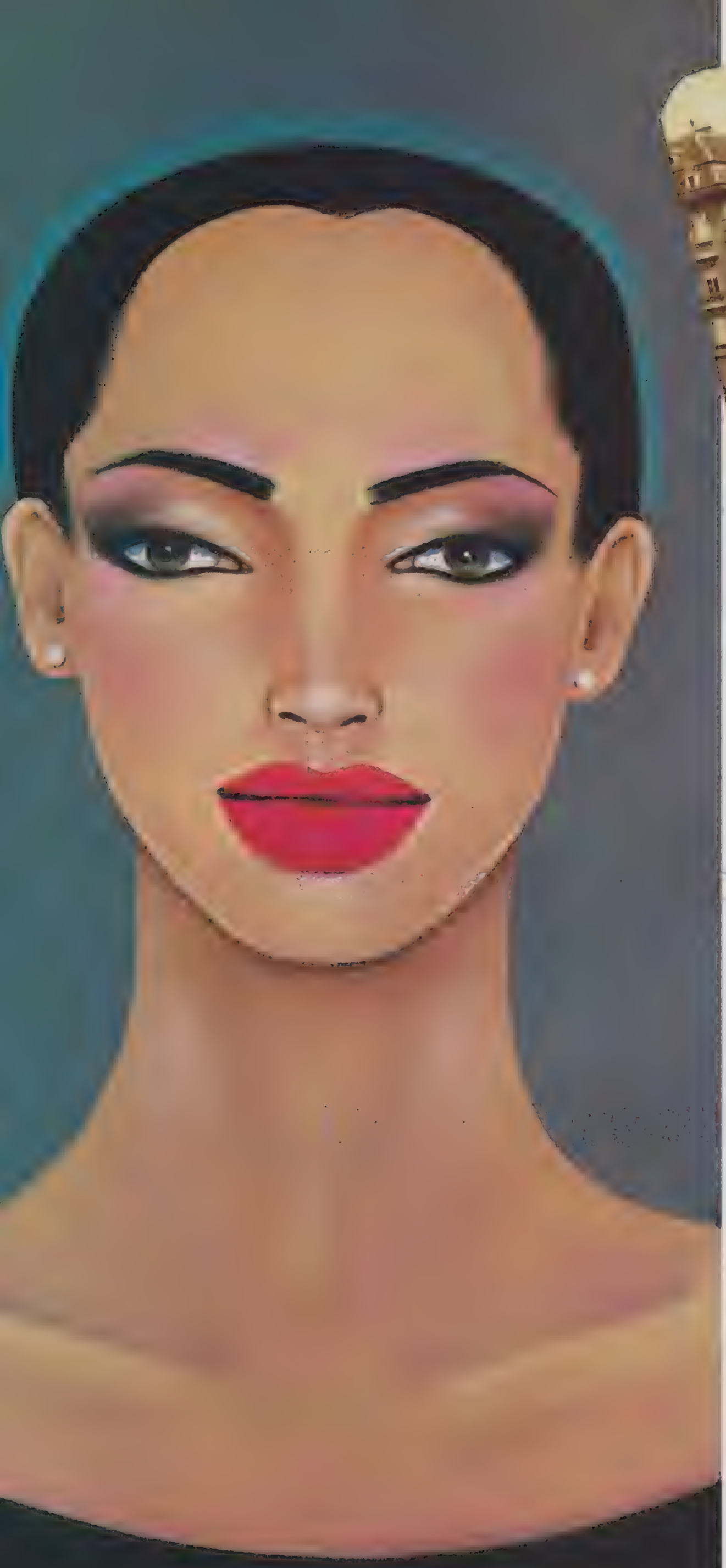
Dining...

Living with Gilt...

The Dog

of the Year...

Brigitte Lacombe



SADE *England's newest musical export, Sade (pronounced Shar-DAY), is a record company's dream. The hottest thing to walk out of that damp country since Boy George and his Culture Club fogged some glasses, Sade has beauty (she's worked as a model), talent (a voice described as "classy," "romantic," "silky"), style (once a promising young designer, she's a devilish dresser), iron-clad Culture Club membership (Nigerian father, English mother), and she's only twenty-four. Her debut album, Diamond Life, shot to the top in England. No doubt it'll do the same here.*

Patty Dryden

Culver Pictures

VIENNA, THE CITY *For many years, it was forgotten, considered quaint, anachronistic, a bit dowdy. Today, the world's savviest travelers all want to go there—because, for them, Vienna is everything that Europe used to be: gracious, luxurious, intensely romantic, more connected to the last century than to this one. Or, as one impassioned Vienna fan put it recently, "I find it's the only city in Europe that I can still go to and feel as though I've really left the United States of America."*

EASTERN EUROPEAN CHIC

Western European films like to give us erotically precocious girls, while American movies prefer their teens vivacious. But when Eszter Balint walks into the grainy black and white frames of *Stranger Than Paradise*, it appears that Eastern Europe, in collaboration with American director Jim Jarmusch, has produced a new type: a sturdy girl, willful and surreptitiously vulnerable, who makes you take her circumstances and her sex, but never her character, for granted.

Balint plays Eva, newly arrived from Hungary. Her face is solemn and wary; her clothes are post-bomb-shelter black. She speaks textbook English ("I can take care of myself") and *American Heritage Dictionary* slang ("This dress bugs me") in a voice as comic and cannily mournful as Buster Keaton's face.

The nineteen-year-old Balint came to the U.S. eight years ago from Hungary, where she and her father were members of Squat Theatre, now one of the most inventive of New York City's acting companies. She'd like to direct, but never really thought she could act until *Stranger*. "Then I realized," she says with droll satisfaction, "that I had learned one thing from all those years: never be fake for one second." Exactly. Her Eva is an insistent, improbable, wholly believable offspring of the old and the new worlds.

Stephen Torton

"MY SECRET GARAGE"

The auto industry's current renaissance had as much to do with psychology as with ironing out management kinks. Two years ago, Chrysler reintroduced the convertible. Now everyone knows that the teenage Road Warrior in all of us was never completely overridden by the Nader's Raiders of our adulthood. For '85, car manufacturers offer a variety of soft-tops—among them a Renault Alliance, a $15,000 Toyota Celica, and a mod, mod Mustang. Even sensible Honda, trying to marry virtue and sex appeal, is testing their "rag top," the "Citycar," in Tokyo; it should be available for export soon.

The Image Bank

PART-TIME MARRIAGE

As the baby-boomers' baby-boom booms, and divorce becomes a financial nightmare, marriage seems more enduring than ever. Stuck with it, we change it; many couples are talking about a part-time marriage. Before the '50s notion of "togetherness" took hold—to make sense of suburbia—people demanded far less from each other. The new part-time marriage serves both the need for intimacy and the fear of it.

HOTEL BOOM

Caught between a housing crunch and an influx of well-heeled tourists, New York City real estate impresarios have responded with a hotel boom that has restored some glamour to life in Manhattan. Morgans (left) is French designer Andrée Putman's first hotel job; Paris's Plaza Athénée has been reconstituted off Park Avenue; a few others are offering stylish alternatives to an impersonal pied-à-Pierre.

Andrée Putman

THE NEW MATERIALISM

The Post-Modern penchant for unexpected materials and idiosyncratic juxtapositions has found its way into furniture. Patrick Naggar's chair—with blue stainless-steel legs, Plexiglas wings, leather seat—is a good example of form following fiction: its peculiar anatomy makes us rethink a few of our own positions.

Jeff McNamara

UPSCALE GYMS

Today's new gyms don't sweat, they glow. Madison Avenue Muscle, designed by artist-owner John Perretti, is Deco-slick and equipped with state-of-the-art Cybex machines, videos, and posing rooms where you can catch a pec of real Mr. Americas.

Jeff McNamara

ACE OF CLUBS

The Palladium is a club as hot as its home: Manhattan's funky Lower East Side. Recognizing an 'eighties hunger for total environment, Steve Rubell trades the flashiness of his Studio 54 for the sleekness of brilliant Japanese architect Arata Isozaki and international designer Andrée Putman.

Jeff McNamara

Animals Animals/© Margot Conte

CHOW—TOP DOG

Forget Akitas—the Chow is the new top dog. Expensive ($450 a pup) and irresistible, Chows are extremely difficult to train and, while often loyal and affectionate, can be downright unfriendly to strangers. Why are such cantankerous critters the rage? Perhaps they bridge the gap between narcissism and passive-aggression.

Mats Gustavson

TAP is a glorious American hybrid, equal parts dance, music, and theater. It's a trickster art as well, refusing to respect dualities like "abstract" and "dramatic"; changing gesture into rhythm and emotion into percussion.

Like its ally, jazz, tap is a high and low (or vernacular) form. Like jazz it has endured the snobbishness of the one and the faddishness of the other. But lately tap has been stepping out again. Its escorts include Honi Coles, Chuck Green, Twyla Tharp, Federico Fellini (whose new movie is called *Ginger and Fred*), and a host of performers eager to understand the formal complexity and emotional potency of grass-roots American art. Young revivalists, spurred and often taught by the masters, have emerged to extend tap's multiple traditions.

To see tap do what many once thought impossible—make its way without apology or disguise into the Post-Modern avant-garde—see Gail Conrad's Tap Dance Theater perform this month in New York City. Conrad's work is a witty, eloquent tapestry of melodrama, ballet, street theater, and social dancing. Her tap narrates stories and accents states of mind. Image plays with sound, sound with silence; musical structures become moving pictures.

DOWNSCALE DINING

Food has finally stopped pretending to be art; likewise, some NYC restaurants have tacked toward true-grit food, all-American portions, and the familiar splendor of Formica. Dine-O-Mat carries downward mobility too far. Rotating endlessly on a conveyor belt, its food is often pure Depression. But others, like Gulf Coast in the far West Village, and Blue Plate (right), manage to keep it simple, and some tonier uptown boîtes now offer mini-pizzas along with the radicchio.

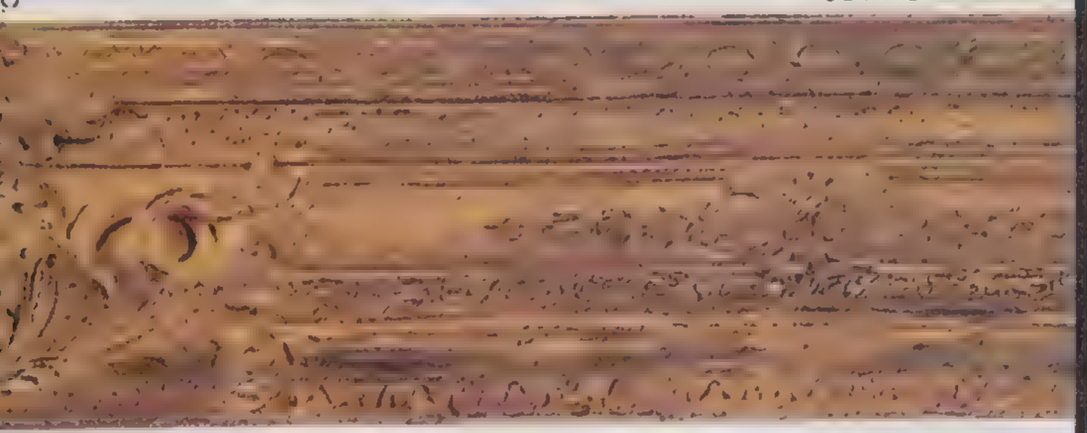
Jeff McNamara

Rosenberg & Stiebel, Inc.

LIVING WITH GILT

The stark edges of Minimalism are being softened and enhanced: paintings are reclaiming frames, rooms are reclaiming moldings; gilt lords it over black and chrome. Here, a Louis XV frame, from the mid-eighteenth century.

Jeff McNamara



WHAT'S NEW IN '85

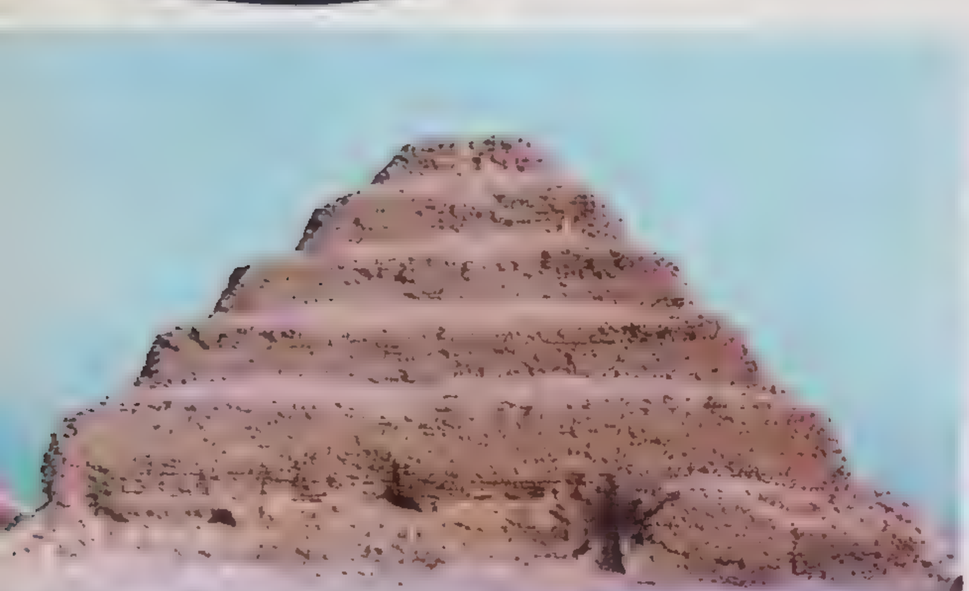
Reagan's re-election makes it inevitable—or just ironic: the return of **Republican Chic** . . . Golf doesn't seem dippy anymore . . . *The National Review* has usurped *The New York Review of Books* as the periodical to carry, if not actually to read . . . **The Organization Man** is back, after a brief infatuation with Japanese management theory . . . Rerun **sit-coms** of the 'fifties are late-night TV staples . . . We're enthralled by **opera,** the last dressy (and expensive) art form . . . Can we now expect a **Bob Hope** revival? . . . Is part of "economic recovery" the planned obsolescence of currency? Even banks balk at pennies; dimes are endangered . . . **Home computers** make a healthy capitalist hum with software programs like Millionaire, Tycoon, and Baron . . . **Privacy and luxury** are the passports to travel this winter. Pine Cay, a private island off Miami, offers sun, surf, glorious food . . . Orpheus Island is a new bungalow resort with a view of Australia's Barrier Reef . . . **Cruising** on small, elegant ships has found a new, young generation of travelers . . . Stay-at-Homes, too busy climbing to cook, are giving cocktail parties . . . **'Fifties Glamour** is longer, blonder hair, higher heels . . . **'Sixties Nostalgia** is John (*Pink Flamingos*) Waters planning *his* version of *The Big Chill* . . . **Frankie Goes to Hollywood,** the English pop group whose anti-war songs galvanize the dance clubs . . . **Julian Lennon's** recording . . . **Yoko Ono,** once reviled as the woman who broke up the Beatles, is being reevaluated as an artist, and recast as a well-intentioned widow . . . **Gurus** are still with us, but they tend to be a personal nutritionist, sports trainer . . . **The Dish of the Year: Cold Turkey** served up at celebrity rehabs like the Betty Ford Center . . . **Body Language:** NordicTrack machines are being favored over stationary bikes because they're said to be easier on your joints . . . Warnings about over-training allow us to enjoy the salutory benefits of **more sleep** . . . Athletes are pushing themselves with **demanding sports:** sky diving, triathalons, and dressage . . . 1984 is over, but **Big Brother** is still meddling: **privacy** is a growing concern—it's at the root of the abortion debate . . . Psychology is tending toward ethics, toward doing the correct thing, not what *feels* right . . . **Faith** is an issue: the need for it, and its secular abuse in politics . . . **Porn again** makes waves with a spate of controversial new films such as *Body Double* and *9 1/2 Weeks* . . . Court wrangles over First Amendment issues . . . **Odds & Ends:** Rubber shoes . . . Men in skirts . . . **Brahms** . . . A great jazz singer named **Bobby MacFerrin** . . . *Tom and Viv*, a play about **T.S. Eliot's** calamitous first marriage . . . Mel Gibson makes eyes at Diane Keaton in *Mrs. Soffel* . . . New TV mini-series like *Lace II* and *Hollywood Wives* (see page 54) prove that schlock of ages is, indeed, the gospel truth.

WUNDERBRIT

From the land of Pinteresque silences and Stoppard-style linguistic acrobatics comes a director declaring himself for a theater of passion, mystery, poetry. London's David Leveaux, twenty-seven, brought "A Moon for the Misbegotten" to Broadway last year, and with it, a soaring Kate Nelligan. This season, Leveaux returns to NYC to direct "Messiah," a new play by Martin Sherman, author of the devastating "Bent." Then on to "Virginia," an impressionistic portrait of Virginia Woolf by Edna O'Brien, with Nelligan again. "We experience the world in an intense and vivid way in both these plays," Leveaux says. "That's what theater should be—like living a kind of mythology."

Chris Callis

Sassy eye of Sot



EGYPT'S STEP PYRAMID, NEAR MEMPHIS—
A PRIME INSPIRATION

ETTORE SOTTSASS' WITTY, OUTRAGEOUS DESIGNS ANTICIPATED POST-MODERNISM, CHALLENGE CONVENTIONAL IDEAS OF HIGH STYLE AND "BAD TASTE," AND CONTINUE TO INFLUENCE AND STARTLE...

Richard Pare

François Halard

tsass

BY BARBARA ROSE

What do Donald Duck, Jackson Pollock, peasant interiors, Tantric mandalas, Donald Judd, Le Corbusier, graffiti, Buddha, Matisse, Bob Dylan, the pyramids, sci-fi, Hollywood, Frank Lloyd Wright, Claes Oldenburg, and Allen Ginsberg have in common? One thing: they have all helped shape the remarkable mind of the adventurous Milanese architect and designer Ettore Sottsass. Although Memphis, the design group he helped found, may be more popular today than he is, Sottsass has been a major figure in the world of industrial and interior design since the 'forties. Now sixty-seven, Sottsass continues to raise eyebrows in conservative circles with heretical programs for "counter design," his embrace of pop and kitsch as sources for esthetic renewal, his alliance with the radical ideas of artists and writers decades younger than he.

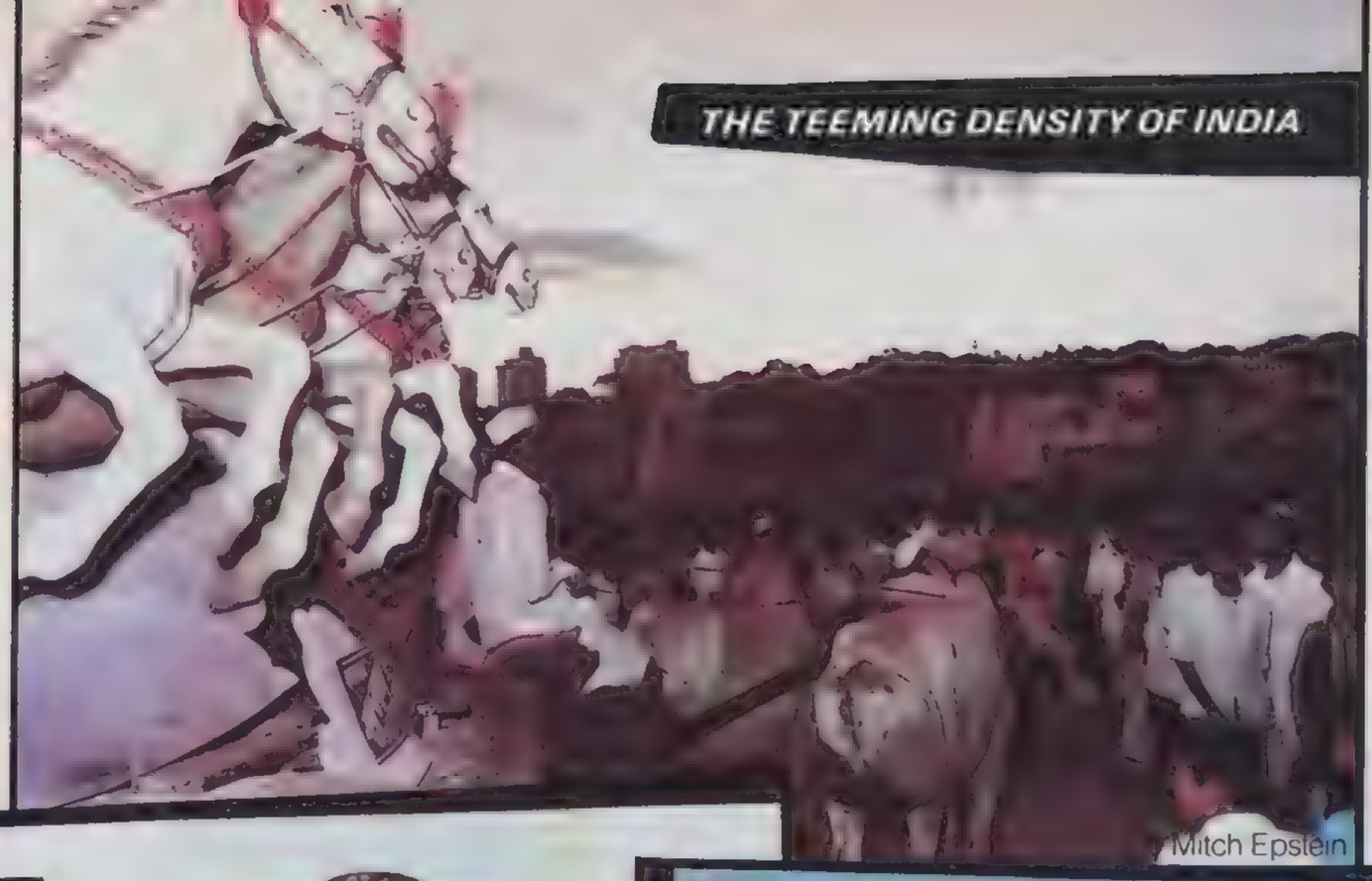
My own interest in Sottsass was piqued when I saw his work for the first time in the landmark exhibition *Italy: The New Domestic Landscape*, held at the Museum of Modern Art in New York City in 1972. The exhibition marked the American debut of Italian design and established its creative preeminence. Much of the work in the show was original, even idiosyncratic, especially by Bauhaus standards; some of it was bizarre and fantastic, but the Sottsass prototype for furniture was in a class by itself. Humorous, ironic—bordering on the "kooky" even—it challenged all established canons of good taste. The wardrobes in the shape of skyscrapers, painted with bold colors and decorative patterns, the pseudo-Deco ceramics recalling Indian totems, ziggurats, and other archaic structures, the chaotic environmental installations with their feeling of conceptual art gone Vegas had not only vitality but a subtle critical intelligence behind them. Clearly, Sottsass was someone to be watched.

As it turned out, the MoMA show *(Continued on page 234)*

SOTTSASS' 1971 "MICKEY MOUSE" FURNITURE, INSPIRED BY ROY LICHTENSTEIN'S 1961 PAINTING

SOTTSASS AND COLLEAGUE BARBARA RADICE, WITH WHOM HE LIVES

DYLAN'S MUSIC—POSITIVELY INFLUENTIAL



THE TEEMING DENSITY OF INDIA

Mitch Epstein

Elsa Dorfman

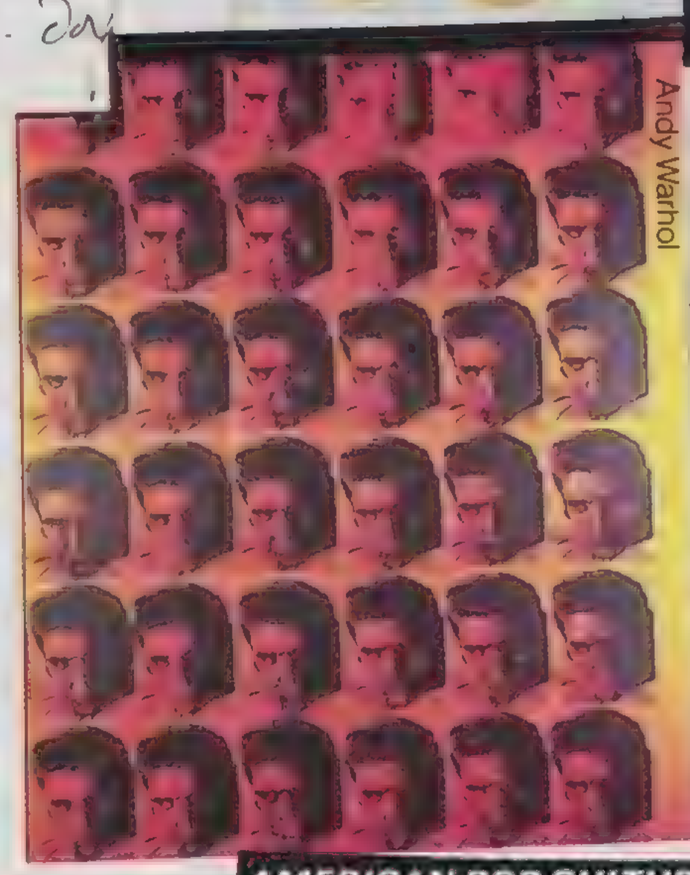
Allen Ginsberg on Dlags 81. Dor

ALLEN GINSBERG—BEAT POETRY, "MATTRESSES ON THE FLOOR"

TANTRIC ART, SOTTSASS DRAWING FOR A CERAMIC

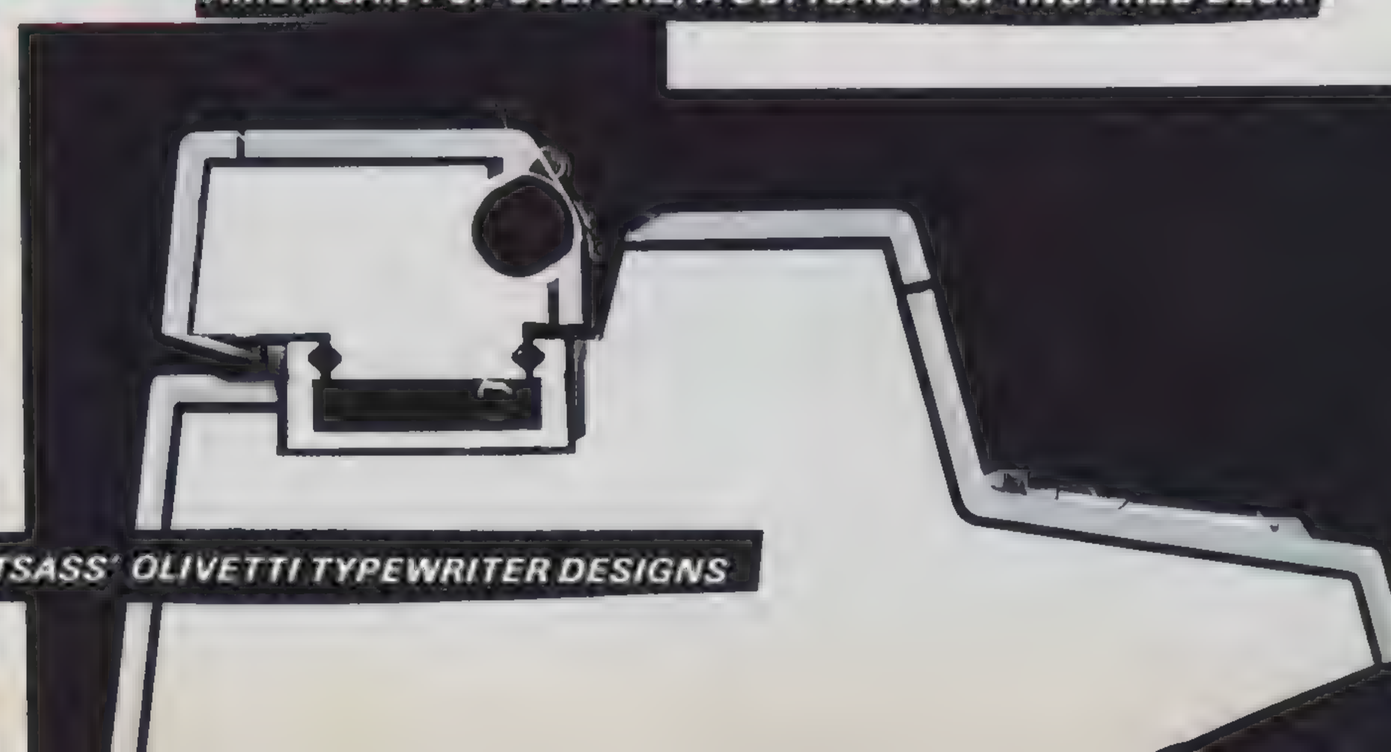
INSIDE THE MIND OF ETTORE SOTTSASS

It may seem a long way from the stepped pyramid near Memphis, Egypt, to the step-lively rhythms of Memphis, Tennessee, but they are just two of the unexpected influences—along with Matisse, Mickey Mouse, and Tantric art—that ricochet through Ettore Sottsass' work.



Andy Warhol

AMERICAN POP CULTURE, A SOTTSASS POP-INSPIRED DESK



SOTTSASS' OLIVETTI TYPEWRITER DESIGNS

AMERICAN STREAMLINED KITSCH (LEFT), SOTTSASS' TUBULAR SEND-UP

Tim Street-Porter

MATISSE INFLUENCED BY THE PERSIAN, SOTTSASS INFLUENCED BY MATISSE

DONALD JUDD SCULPTURE, SOTTSASS' MINIMAL FURNITURE

Hans Namuth

SOTTSASS' HOUSE BY THE SEA, LE CORBUSIER'S MEDITERRANEAN STYLE

POLLOCK'S SPATTERS, SOTTSASS' SQUIGGLES—ON A MIRROR

SOTTSASS CERAMIC, TANTRIC ART

Details, last pages

A TALE OF TWO RIVERS: SOTTSASS' VISIONARY TUBE FOR BURMA'S IRRAWADDY

...INSPIRED BY CLAES OLDENBURG'S PROPOSAL FOR TOILET FLOATS ON THE THAMES

SOTTSASS' STAIRSTEPPED SIDEBOARD, 1982

(Continued from page 231) was the opening salvo in the debate that has pitched the partisans of the Modern movement against those who, like Sottsass, would jettison purity, functionalism, and standardization for a more eclectic and open-ended concept of style. The road to "Post-Modernism," of course, had been opened by architectural historian Reyner Banham's writings on vernacular styles of design and most pointedly by Robert Venturi's book *Learning from Las Vegas,* which exalted the beauty of that city, proving that art, like love, is where you find it. Sottsass, who had lived in California during the height of the Beat movement, had already discovered the wonders of American pop culture, which he considers, along with his trip to India in 1961 and the study of Tantric Buddhism, one of the formative sources for his imagery. Indeed, it was in the collision of these two diametrically opposed cultures that Sottsass ultimately found himself.

Ever since the MoMA show, I had been intrigued by Sottsass' designs. So when the opportunity to visit Sottsass in his Milan studio arose, I was more than anxious to speak with the enigmatic guru of the Memphis group and to find out more about the mind that had created so many zany but somehow seductive and memorable forms and buildings.

The son of an architect, Ettore Sottsass, Jr., was born in the tranquil Tyrolean city of Innsbruck. His family moved to Turin when he was a child, and it was there that he earned his degree. In 1936, he saw the work of Picasso and Matisse in Paris; when he returned to Turin, the prevailing style was the bleak authoritarian mode of Mussolini Modern.

In Turin Sottsass met the first of his muses, Fernanda Pivano, translator of American poetry, whom he married in 1949. Later, it was with "Nanda" that he would visit India and live his American adventure. On his return from India, Sottsass became so ill that his friend Roberto Olivetti, for whose family company he had worked designing industrial objects, persuaded him to go to America for treatment.

The furniture he designed in the 'sixties was already clearly influenced by Pop Art, which Sottsass used as an injection of vitality into bourgeois culture. "This group of furniture," he wrote, "seems to be the result of an experience I had in California when we went with Nanda and her friends who are Ginsberg, Bob Dylan, Ferlinghetti and the Hell's Angels around all night through the houses of other friends and friends of friends who altogether had thrown the illogicalities and contradictions of the bourgeois, low bourgeois and proletarian consumeristic environment out of the window and had been left with empty rooms, with mattresses on the floor, with letters in cardboard boxes, with the shining refrigerators slashed with the points of scissors, and the few pieces of furniture left—old chairs and writing desks collected in the high streets around the garbage cans—had a strange look, as of funereal monuments in the middle of the dirty square of those emptied rooms."

Thus I learned, the American counterculture had initially provided Sottsass with the idea that the function of furniture as a status symbol could be attacked. From that moment on, he began the assault on received ideas. He continued as part of the "counter design" movement, in the wacky pieces he designed for the experimental Studio Alchymia and, more recently, for Memphis, a group of young designers who banded together in Milan in 1981, united by a desire for a more positive optimistic new spirit that was post-apocalyptic rather than merely Post-Modern.

"Well, a group of us were sitting around late one night in our little apartment and we were listening to Dylan singing the song with the line "Memphis Blues." We kept playing it over and over and the name "Memphis" stuck because it had so many *(Continued on page 280)*

MEMPHIS IN VENICE

SOTTSASS RARELY DOES INTERIORS, BUT FOR HIS FRIENDS VALENTINA AND CLETO MUNARI HE TRANSFORMED A VENICE APARTMENT OF PALATIAL PROPORTIONS. IN THE DINING ROOM, *ABOVE*, HE RETAINED THE EIGHTEENTH-CENTURY PAINTED CEILING AS AN ELABORATE FOIL FOR BLACK LACQUER AND GREEN FELT CHAIRS BY ARCHITECT ALDO ROSSI. SOTTSASS DESIGNED THE CABINET AS "A COLLAGE OF DIFFERENT COLORS AND WOODS."

Oberto Gili

Details, last pages

RITUAL ENTRANCEWAYS

IN THE HIGH-CEILINGED LIVING ROOM, *ABOVE* AND *OPPOSITE*, SOTTSASS DESIGNED EACH OF THE FOUR DOORS TO "SYMBOLIZE" THE AREAS THEY COMMUNICATE WITH—DINING ROOM, KITCHEN, BEDROOM WING, AND ENTRANCE. HE INTRODUCES THE COLORS OF THE KITCHEN, LIGHT BLUE AND WHITE, IN A DOOR WITH A TIERED CORNICE, *ABOVE*. HE DESIGNED THE DRAMATIC SEATING PIECE "IN

THE RITUAL SPIRIT OF BIEDERMEIER FURNITURE" WITH A "CERTAIN CORRUPTION" OF MODERN COLORS AND MATERIALS. SOTTSASS INTENDED THE DINING ROOM DOOR, *ABOVE*, TO SUGGEST A MONUMENTAL ENTRANCEWAY. HE JUXTAPOSED THE LAMINATED PLASTIC DOOR FRAME WITH A CHECKERBOARD MARBLE BASE AND CAPSTONE. THE SOFA BY MICHELE DE LUCCHI HAS BECOME A MEMPHIS HALLMARK. SOTTSASS DESIGNED THE WHITE MARBLE COLUMN TO BE SILHOUETTED AGAINST THE WINDOW.

Oberto Gili

SOME THINGS OF VALUE

Traditional values and radical truths have brought a new humanity to this complex decade. Here, Vogue talks to a few of the people who are raising the standards of institutions--government, medicine, finance--that shape our lives

Mario Cuomo & The Politics of Humanity

MARIO CUOMO'S VISION OF GOVERNMENT AS FAMILY, HIS WARMTH AND HUMOR, AND HIS UNIQUE ABILITY TO UNDERSTAND BOTH THE NEEDS AND ABILITIES OF WOMEN HAVE MADE THE GOVERNOR OF NEW YORK THE SYMBOL OF A NEW AMERICAN MORALITY. **By Maureen Orth**

When politics seem silly, or it's a dull day for a probing mind, Governor Mario M. Cuomo of New York invents alter egos: "Glendy La Duke" is his *nom de baseball*, a throwback to his days as a minor leaguer when he wanted to play in two leagues at once. "A. J. Parkinson" is the alter ego responsible for coining aphorisms. "The price for free speech is never too high," attributed to Parkinson, is on a plaque the Governor presented to the Albany press corps. It took over a year for the reporters who cover him daily to figure out that the thought processes of A. J. Parkinson were remarkably like those of Mario Cuomo.

Despite the wit, his book, *The Diaries of Mario M. Cuomo*, portrays a soulful man who pits his daily behavior against rigid moral standards and who enjoys intellectual and political battle. Cuomo's spiritual nourishment comes from his religion, his family—his wife Matilda, three daughters, and two sons—and the French Jesuit philosopher Teilhard de Chardin, whom he quotes constantly. Cuomo, a lawyer and law school professor, has read widely and thought deeply. The proud son of Italian immigrants who owned a mom-and-pop grocery store in Queens, New York, Cuomo, fifty-two, is in fact a restless workaholic who seems fueled in equal measure by tradition, compassion, and ambition.

There's no question he likes to have the competitive edge. I once made the mistake of asking the Governor how he came to have such enlightened views on women since he grew up as a traditional Italian male. First he laughed. Then he upbraided me mercilessly for stereotyping: For a year, I was not allowed to forget my error. Pleading that I was half Italian was of no help whatsoever. The Governor saw an opening and he exploited it.

For nearly two years, my husband, Timothy J. Russert, worked closely with Governor Cuomo as his counselor. I had to get used to the Governor's seven A.M. phone calls six days a week. (He usually waited until 8:45 A.M. on Sunday mornings.) Sometimes, when my husband was out, Cuomo would chat with me. As a telephone pal, he is a genuine pleasure to know—concerned about others and endlessly inquisitive. It has been fascinating, for me, to witness his spectacular rise to national prominence. Unlike many politicians, Mario Cuomo doesn't presume that he could bring thousands to their feet, as he did last July in San Francisco when he gave the keynote address at the Democratic Convention. Whether by chance or by design, Cuomo constantly underrates himself.

Take the first of his three great speeches, his Gubernatorial Inaugural Address, when Cuomo outlined his political philosophy—which he dubbed "progressive pragmatism"—a mix of common sense and compassion based on the notion of the government as "family." The speech was so moving that even Richard Nixon wrote him a laudatory letter—and reportedly another to the Reagan White House telling them to watch out for Cuomo. Yet, the night before he gave the speech, Cuomo told me, "It's somewhat convoluted, and some of the ideas are not well thought-out."

Before his uphill victory in the governor's race, Cuomo had never won public office on his own. He had lost once for mayor of New York, was appointed Secretary of State by then Governor Hugh Carey, and ran four years later as Carey's Lieutenant Governor. In fact, Cuomo didn't run for office until he was over forty.

Many of Cuomo's views of social justice have their roots in the papal encyclicals published in the early 'sixties to modernize the Church. Last September at Notre Dame Cuomo gave a controversial speech in which he said that Catholics who felt, even as he did, that abortion was wrong would divide the electorate unnecessarily by attempting to impose their views on the political majority.

Whether Cuomo runs for president in 1988, is still anybody's guess. It's certain that he loves being Governor of New York. I once watched him approach a startled Alexander Godunov at a restaurant near Lincoln Center. The emigré ballet star was dining alone, reading *People* magazine and obviously not used to friendly government officials asking if everything were all right.

"What shall I say to him," asked a girlfriend of mine who was to be seated next to Mario Cuomo at a formal dinner. "Nothing," I replied. "He will interview you." Our interview took place at the end of a long day in New York City. The Governor was coatless and had forgotten to eat his lunch.

Maureen Orth: *An Indian woman sat on the steps of the New York State Capitol last summer beating a drum for three weeks as a protest for Dennis Banks, the then fugitive Indian leader. What does such an intensity of belief mean to you?*

Governor Cuomo: People who have a conviction or a mission have a great gift. This woman, beating a drum week after week, thought she was delivering a message for justice. She really honestly believed it, and that's good. I think if we have had one major weakness in the last twenty or thirty years, it is that we have lost conviction.

I gave a speech some time ago called my "Mrs. Robinson speech." It turned on a line from a song in *The Graduate*, that great movie. "Where have you gone, in *The Graduate*, that great movie. "Where have you gone, Joe DiMaggio? Our nation turns its lonely eyes to you." What Simon and Garfunkel were singing about was there were no more heroes, no more Martin Luther King, no more John Kennedy, no more causes, nothing to believe in. That's a terrible, terrible condition. So what does intensity of belief mean? Everything.

Orth: *Do you feel there are a lot of politicians who lack that kind of belief?*

Cuomo: Some believe in things not worth believing in. Like applause or universal acceptance, which we're all tempted to believe in. We're hurt if one guy out of the group rejects the painting, rejects the poem, rejects the article, or votes the other way. A lot of us in this business are ego-driven: we measure satisfaction by whether people approve of us. That puts you into a terrible situation because then you have to keep altering your message to fit what *they* might want to hear.

Orth: *In your Inaugural Address you enunciated the theme of "The Family of New York," the idea, since widely copied by both Democrats and Republicans, of the state as the family, where the strongest help the weakest. How important is the notion of family politically?*

Cuomo: It is the single most intelligent theory of government I can find. You say "family" and everyone understands it. The principle of family is just a neat, convenient understandable way of saying that our society is a disparate, complex, multifaceted one. The government is family because people come *(Continued on page 283)*

Denis Piel

Body Language

WHEN OUR BODIES, OURSELVES WAS PUBLISHED FIFTEEN YEARS AGO, IT SPOKE FOR A SMALL MOVEMENT THAT WAS DARING TO CHALLENGE THE ATTITUDES AND ASSUMPTIONS OF THE MEDICAL PROFESSION. WOMEN BEGAN MAKING DEMANDS—AND TAKING RESPONSIBILITY FOR THEIR OWN HEALTHINESS. TODAY, THAT ORIGINAL MOVEMENT HAS GROWN TO INCLUDE MEN AND CHILDREN... AND DOCTORS. UPDATED, EXPANDED, THE NEW OUR BODIES, OURSELVES IS A MORE ESSENTIAL RESOURCE THAN EVER.

By Barbara Ehrenreich

No constituency has been more adamant or organized about the need to humanize medicine than women. We are the high-volume consumers: our life cycles take us through contraceptive needs, pregnancies, pediatric emergencies, menopause. Yet until very recently, few of us were likely to encounter a doctor who had ever experienced a menstrual cramp or outlived a labor pain. Our medical care was impersonal at best, patronizing on the average, and—at worst—irredeemably sexist.

If things have improved at all in the last decade or so, it is because women have pressured, persuaded, organized, and in general gotten smarter. And while credit for feminist achievements is necessarily diffuse, one book has consistently informed and inspired women's health activism. *Our Bodies, Ourselves* (Simon and Schuster), which comes out in an entirely new, plumper than ever version this month, is the kind of old friend who grows with us, reassures us, but never stops prodding us to our personal and political best.

When *Our Bodies, Ourselves* was first published fifteen years ago, it was revolutionary simply as a reference book. In those distant, barely feminist days, college women still referred to menstruation as "the curse"; "menopausal" was a fancy way of saying "bitchy"; and natural (or, more accurately, "prepared") childbirth was considered a little cultish and peculiar, like folk dancing or vegetarianism. Well-bred women left "female functions" to their gynecologists. And the latter, almost to a man, based their bedside manners on the Freudian theory that women are innately narcissistic, masochistic, *(Continued)*

Barbara Ehrenreich, *a former board member of the National Women's Health Network, is the author of "The Hearts of Men."*

(Continued) and hysterical.

Then came the women's movement, and many of us began, for the first time, to think about the physical side of femaleness without cringing in distaste. In support groups and around kitchen tables, women shared their stories of labor and childbirth, first menstruation, vaginal infections—and began to conspire, informally, to improve the quality of medical care. Judy Norsigian, an early member of the feminist group that wrote *Our Bodies, Ourselves,* laughs when she remembers how modest their original goals were. "All we wanted to do was compile a list of 'good' doctors whom we could refer women to. Then came the realization we didn't know enough to judge what was 'good' care. We had a lot of homework to do."

Their research strategy was to send a team of two or three women out to learn everything possible about an assigned topic—nutrition, abortion techniques, breast-feeding, whatever. Then the entire group of ten to fifteen women would meet to discuss the report and to compare it to their own and other women's experiences. Medical "facts" that didn't stand up to the test of lived experience had to go—or be mentally refiled as "old husbands' tales." "Instead of doing a good doctors' list," Norsigian recalls, "we wound up doing a whole book."

There was a Robin Hood spirit to the undertaking. With the first *Our Bodies, Ourselves,* published by a radical, alternative press in 1970, information that had been the private property of the medical profession became available, in a straightforward, lively fashion, to any woman who could read a cookbook. The information itself changed in the process: medical textbooks talked about "ideal body types," "normal sexuality," "classic disease syndromes"; *Our Bodies, Ourselves* talked about fat and thin, gay and straight, sick and well, as varieties of women's experience, not deviations from a medically defined norm.

Perhaps most important, *Our Bodies, Ourselves,* in any of its editions from 1970 to 1985, never talks down. All too often, information is something that slides to us along a steep gradient of authority: professor to student, doctor to patient, parent to child. To find out what we need to know, we have to accept, however briefly, our one-down status in the hierarchy that divides the knower from the asker.

But something entirely different happens in *Our Bodies, Ourselves*. The reader has the sense of sitting down at a comfortably crowded table, pulling up a coffee mug, and joining the discussion: here's what the doctors say; here's what midwives are coming to think *(Continued on page 282)*

The Cutting Edge

A MEDICAL STUDENT IS TRAINED TO BE TOUGH, TO BE IMMUNE TO SIGHTS THAT WOULD SHOCK OR DISGUST, TO DISTANCE HERSELF FROM HER PATIENTS. ALOOFNESS MAKES IT ALL BEARABLE. MORE DIFFICULT, THEN, IS THE STRUGGLE TO STAY TENDER—TO ACCEPT HUMAN FRAILTY, INCLUDING HER OWN.

By Perri Klass

Back at the beginning of my first year of medical school, I went to a meeting of a small group of students with a small group of faculty members.

"You know," said one of the faculty, "something happens to medical students. We go to tremendous trouble to choose you, because we think you're concerned, caring, interested in helping people, and then you finish your training and you're just not the same." He shook his head sadly and repeated, a little ingenuously, "I wish I knew how it happens, I really do."

"Oh, that's easy, I can tell you that," said one of the medical students, without thinking twice.

Everyone turned to look at her, of course, and she seemed a little discomfited. But she persevered. "We go through all these years of being toughened," she said, "and you wonder why we turn out tough."

There is legitimate toughening—you become inured to sights which, when you start out, seem shocking and disgusting. I remember in my first month in the hospital we were on morning rounds, talking to a patient with a bandage on his arm, covering a bad burn.

"Mind if we take this off and have a look?" asked the resident.

Well, to tell the truth, I had been standing there hoping that we wouldn't have to look at this man's burn, that he wouldn't ask us to, and here was the resident actually asking to see it. That's an early lesson, and a comparatively easy one: part of your job is to see the wound, or the growth, or whatever else it is, and generally you find that what you need to look at, you are able to look at.

The more serious toughening, which is slower and more difficult to perceive, is emotional. Every patient is a reminder of the frailty of the human organism. Depending on the sex, the age, the appearance, and any number of attributes, some patients may remind you of yourself, or your mother, or your grandfather, or your little brother. But every patient reminds you, however indirectly, that we are all vulnerable to sickness, we all age, we will all die. In some way, doctors have to come to terms with that constant message; sadly, the easiest way to come to terms with it is to separate yourself from the patients, to deny your own humanness or theirs, to refuse to acknowledge that as frail human beings, you are equivalent.

Obviously, if you took each patient's pain as your own, you would be useless. Even if you reacted to each patient's disease as if it were afflicting someone you loved, you would probably not be much good—who would want to be taken care of by a doctor who was feeling the tension, misery, confusion, and so on that attend the serious illness of a loved one? Still, what you need in order to maintain a human connection with the patient is some level of empathy, some recognition of pain and fear, some acknowledgment that the pain hurts the patient as much as it would the doctor—perhaps a twinge of the imagination.

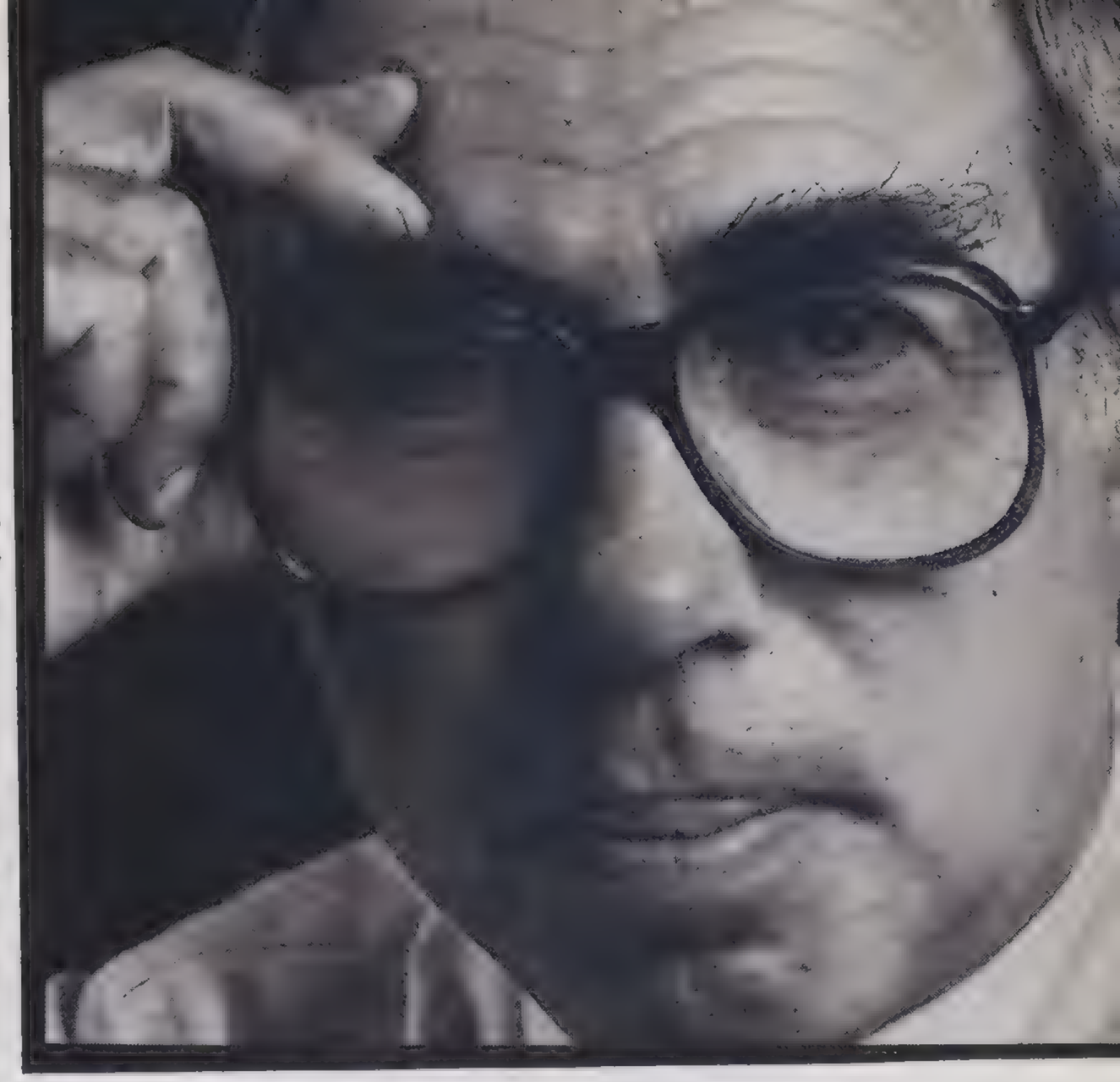
Female doctors sometimes seem more willing than males to allow this twinge, perhaps because they are more *(Continued on page 281)*

Perri Klass *is a third-year medical student at Harvard Medical School and author of the forthcoming novel "Recombinations."*

Felix Rohatyn & The Mandates of Fortune

FELIX ROHATYN'S FINANCIAL ACUITY SAVED NEW YORK CITY A DECADE AGO. ATTRACTED TO THE MOST CHALLENGING CRISES, PRAGMATIC AS WELL AS INSPIRED, HE IS CONSULTED TODAY BY ACADEMICS AND POLS, AND HIS PRESTIGE IS ENORMOUS. BUT ROHATYN'S FELICITOUS CAREER HAS, REMARKABLY, MADE HIM ALL THE MORE SENSITIVE TO THE OBLIGATIONS OF DEMOCRACY.

By Sherrye Henry



Bruce Davidson

Felix G. Rohatyn, a world-class investment banker who has been cutting deals for Lazard Frères & Co. since 1960, is enormously famous now for having saved giant public institutions from ruin—like the New York Stock Exchange, when it was drifting toward collapse in 1970, and the City of New York, a decade ago when bankruptcy seemed a certainty. But what becomes obvious in a conversation about these awesome rescue missions is that, in the process, the rescuer likewise saved himself.

His prestige today goes without question. Because of the size and difficulty of the challenges he accepted, Rohatyn's face has launched a thousand issues of *The New York Times*. His counsel is sought by presidents and governors, foreign countries and multinational corporations. His presence is required on national television news programs, and Random House published a collection of his writings (*Felix Rohatyn: The Twenty-Year Century*) in 1984. But with all the hoopla that comes his way in connection with those past momentous events, Rohatyn would probably agree with Auguste Comte, who wrote, *Il n'y a, au fond, de réel que l'humanité*—"Nothing, at bottom, is real except humanity."

Humanity is too grandiose a concept for Felix Rohatyn to discuss comfortably—he leaves that to the Pope and heads of state. He prefers to describe his view of life and order of priorities—what humanity is all about, he says—in non-cosmic terms. It is a view shaped by childhood, parents, and early experiences that profoundly influences his present attitude towards other people and establishes a framework with which he tries to live a balanced life. It is a philosophy he doesn't think about all the time but does occasionally to be sure he remembers it.

Felix Rohatyn's childhood was loaded with fear, while his maturing years have been replete with satisfaction. Again, there is a connection. This is the way he tells his story, in perfect English—which is his fourth language—without a trace of a German, French, Portuguese, or Park Avenue accent. It is the story of a refugee, born in Austria in 1928, who fled in terror to Rumania, France, North Africa, Portugal, and Brazil before finally finding sanctuary in New York at the age of fourteen. And it is the story of how he made that sanctuary home.

* * *

I'm shaped by my history, by the fact that I grew up during the rise of the Nazis, that I'm Jewish in a world where that has clearly been a disadvantage. My family saw a lot of misery during the Occupation. The Germans were chasing us—my stepfather's name was on a Gestapo list of people who were earmarked for deportation. There were many times when, if you weren't frightened, you were just stupid. But I think that I'm extremely lucky [he knocks wood] to be alive, and to have had a successful career both in business and in public life, to have a happy home life and children I am proud of.

Luck isn't merit, and luck—if you have it—is something that you should share with other people, because it's an act of faith that the wheel of good fortune will stop in front of you. For us, it stopped on the day we were traveling with false papers and a German border guard waved us through because he was lighting a cigarette—if he hadn't, I would have probably wound up in Dachau or Auschwitz. Spin of the wheel. If you have been the recipient of the good side of that, you have an absolute obligation not to forget and to try to do something about it for people who haven't. That is an individual obligation, and an obligation of government. And if you don't do it, you don't do it at your peril, because somehow you are going to be punished, either by some Divinity if you happen to be religious, which I am not, or by the averaging out of Fate or Destiny, if you are somewhat more fatalistic, which I am.

When we finally got here, my view of the United States was the Statue of Liberty, Ellis Island, Franklin Roosevelt—that's what America was to me. And it went from Roosevelt to Stevenson to Kennedy to Humphrey; after that it was sort of left hanging. I'm convinced that a democracy is such a luxury it imposes certain obligations on a society—those who have must help those who don't, simply for the society to survive. If you have a democracy where rich people get richer and poor people get poorer, ultimately there is going to be an explosion; everybody is going to get poorer and a lot of people are going to get killed. So I feel I have this enormous debt. I think it's a privilege to pay back a debt, and I think I've done it.

The New York City crisis taught me a great deal about humanity. We did some very unpleasant things here in terms of cutting costs, having people laid off. In some respects it was just numbers to me until I began to understand what they meant. A union leader asked me to speak to his membership when we were asking for a wage freeze in 1975. And I made my usual speech about how terrible bankruptcy would be and all those things. Then this wonderful black woman got up, a teacher, who said, "Now Mr. Rohatyn, it's all well and good for you to ask us to make sacrifices, but I've got children and I make $23,000 and you want me to give back a 6 percent increase. You think that's fair. You live on Park Avenue and make lots of money. What are you giving up?"

I said, "Look, don't misunderstand me, I'm not telling you that what I'm asking of you is fair; in my judgment it isn't. You have less than I do, and I'm not *(Continued on page 282)*

Mapping the possibilities,
the dramatic changes
in plastic surgery:
Today, surgeons reshape
not just skin, but muscles,
even bones, use newly
''targeted'' procedures
where they're needed most. . .

Penn

beauty: reshaping, rethinking

OUR IDEAS ABOUT OURSELVES ARE CHANGING. WE KNOW THAT THE ULTIMATE BEAUTY "SET-UP," AT EVERY AGE, IS HEALTH—AND WE KNOW THAT, THROUGH DIET, FITNESS, LIFE-STYLE HABITS, OUR HEALTH IS TO A LARGE DEGREE UNDER OUR OWN CONTROL. ALSO RAPIDLY CHANGING, IMPROVING: THE HELP—THE ADVANCED TECHNOLOGY, THE REAL BREAKTHROUGHS—THAT WE'RE BENEFITTING FROM, ON EVERY LEVEL, FROM THE SKIN ON IN, ENABLING US TO LOOK EVERY BIT AS GOOD AS WE FEEL...

A NEW IMAGE

BY SHARI MILLER

What woman hasn't looked in the mirror at some point and contemplated, if only for a moment, the effect of a change in one of her features or the smoothing out of a few lines? The idea of reshaping a woman's face has, in fact, come a long way from wishful thinking. Last year alone, over one-half million Americans made the decision to undergo a surgical procedure for the sake of their appearance—a number that has increased by more than 10 percent annually throughout the last decade, according to the American Society of Plastic and Reconstructive Surgeons. What's more, the demographics of plastic surgery have shifted: no longer are patients only movie stars or the super-rich; they are also stockbrokers, executive secretaries, lawyers, school teachers, even members of the clergy. And more and more of them are men!

What's behind this new intensity of interest in cosmetic surgery: Americans' overwhelming urge for self-improvement. Today, women and men do more than wish for trimmer bodies or smoother-looking skin; we work at it. We exercise more, eat more healthfully, spend billions of dollars on all kinds of skin-care products—and are proud of the results. We are in the midst of what one psychologist has dubbed "the age of healthy narcissism."

What's more, our notion of aging has changed. No longer is it defined by numbers as much as by attitude. But even as the number of Americans over the age of fifty multiplies, we've retained our idealization of youthfulness—or at least the look of it.

"Spending time and money on looking younger is a relatively new development in our society. As recently as a decade ago, cosmetic or esthetic surgery was still viewed as *(Continued)*

AGE PROOFING SKIN

BY SHIRLEY LORD

(Continued) somewhat questionable from a moral or psychological standpoint. No one would actually admit to having had a face-lift,'' said Thomas D. Rees, M.D., clinical professor of surgery (plastic), NYU School of Medicine. ''Now, we are aware that having a positive body image—knowing that you feel better when you think you look better—is more likely to be a sign of mental health than of excessive self-absorption.''

What this shift in attitude toward appearance does *not* mean, however: that esthetic surgery is for everyone. In fact, as plastic surgery has ''come out into the open,'' so to speak, surgeons have become more and more vocal in emphasizing who should *not* have these types of procedures. ''The best plastic surgery candidates are patients who want to look better, less tired, refreshed—not necessarily dramatically younger,'' said Robert M. Goldwyn, M.D., clinical professor of surgery, Harvard Medical School. And while a wrenching divorce or failure to get a long-awaited job promotion may send a woman heading for the nearest plastic surgeon's office, experts emphasize that plastic surgery is not a cure for psychological problems. Patients most likely to be displeased with the results of plastic surgery—to be depressed afterwards despite objectively successful results—are those who were not happy with themselves beforehand.

What is also becoming clear: that, ''as long as your health is good, there is no arbitrary cut-off age when you'll be judged too old for esthetic surgery,'' according to Frederick J. McCoy, M.D., clinical professor of surgery at the University of Missouri School of Medicine, in a recent speech on *Plastic Surgery After Sixty-Five*. ''Today's sixty-year-olds view themselves very differently than their parents did at the same age—and often look forward to almost *(Continued on page 278)*

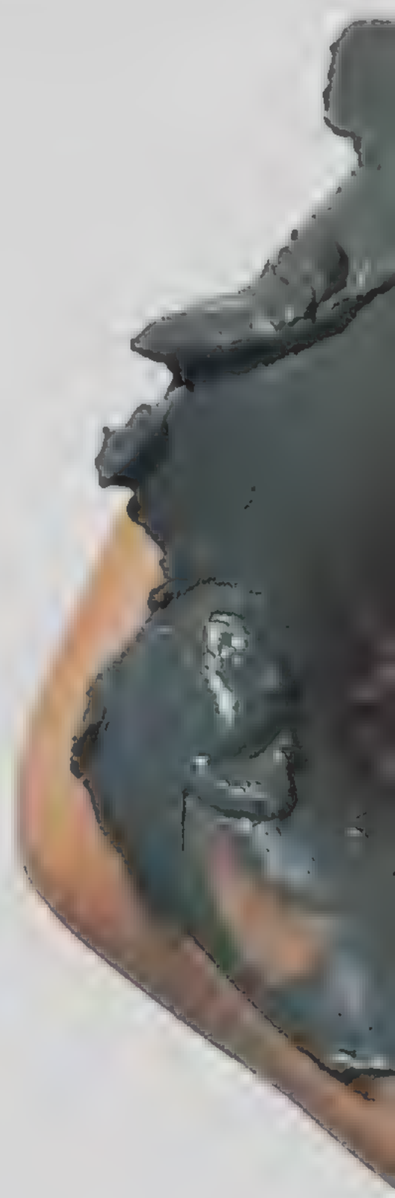
Today it's more—much more than a concept. It's rapidly becoming a ''given'' that age-proofing is an achievable, feasible part of skin care; to invest in a product, a treatment, a service that doesn't show immediate dividends but promises long-term infinitely better skin isn't necessarily gullible—or even overly optimistic. Today, all ''proofing,'' protecting products arrive on the nation's beauty counters after years of testing to substantiate every claim they make. They are increasing in number—Estée Lauder's Night Repair, Lancôme's Forté-Vital, Christian Dior's Resultante Firming Wrinkle Cream, Revlon's European Collagen Complex—all dedicated to adding extra years of elasticity/softness/youthful appearance . . .

Although these kinds of products are among the most efficacious ever formulated to help older skin look younger, there is a curious hesitancy on the part of cosmetics manufacturers to ''say it as it is,'' so that the directive for their use has been and still is that the earlier (younger) you start, the more benefit you will receive.

Like water dropping on a stone, there have been steady reminders since the beginning of the '80s that this is the decade of the ''greying of America,'' borne out by statistics from the Bureau of the Census: that by 1990, over-fifty-five-year-olds will make up more than one-fifth of the population; that by the year 2030, it is predicted, 20 percent of the population—one in five—will be over sixty-five. However, it is the way we *perceive* our age that counts, say the experts. In age perception studies most adults in their middle years apparently *feel* five to fifteen years younger than they are; at fifty, most people feel thirty-five, and many stay in their thirties forever in a special psychological way . . . For this reason, despite the many extraordinary benefits in new skin-care products, it has been discovered it is better to present them expressing attitude rather than age and ''to talk to the younger person inside the older body!''

All the same, there is a subtle change going on as the demand for hard facts increases—a need to know why and how a product works, how much to use and how often. From here on out until the end of the century, you can expect more and more age-proofing/age-defying products, introduced with irrefutable evidence that with regular use you no longer only need to look ''as old as you feel'' . . . but ''as young as you feel.'' A vast improvement.

Next month will see a roll-out across the country of a first-of-its-kind product that comes with hefty documentation to substantiate the claim inherent in its name: Line Preventor from Prescriptives. Not only is this the first of a new ''category'' of products, unequivocal in its claim that it ensures against later wrinkling (as well as offering immediate benefits in improved firmness, softness, smoothness); it is among the few products to acknowledge an undeniable situation: as the population swiftly grows older, a line preventor that guarantees less visibility of that unpalatable fact is obviously desirable. Described by Morris Herstein, the company's vice president for research and development, as ''the perfect skin supplement,'' Line Preventor was developed by working in close collaboration with skin researchers and biochemists eminent in the field of skin-aging research *(Continued on page 247)*



The modern mask,
a superb barrier
against the environment;
a perfect carrier
of good things to the skin
. . . now possible
from top to toe.
On the left, on the
hands (for the
face, too), Lancôme's
Empreinte
de Beauté Mask . . .
on the hair,
Time Release Color
by Louis-Guy D
. . . on the face,
Normalizing Clay Mask
by Trish McEvoy . . .
on the neck, Revlon's
Whole Egg Masque . . .
on the body, the deep
cleansing/toning
Terme di Montecatini
Fango Mud Mask . . .
and on the breasts,
a Thermo-Mineral
Mask by Anushka.

Penn

A BETTER BODY

BY DOROTHY SCHEFER

Thinner thighs? A flatter stomach? A slimmer waist? It sounds implausable, even impossible . . . but body reshaping is the future of fitness, the goal of the '80s for women—of every age, every fitness level.

For years, women dieted to "thinness," rarely successfully, almost always resulting in an unhealthy reduction of muscle mass, leaving underweight women with proportionately too much body fat. Now, all that is changing. There are new concepts in fitness, new methods to achieve goals. The technology to reshape the body is attributable directly to athletes, to a new and more exacting scientific training attitude that allows for safer, healthier, more results-producing programs.

The ultimate body-reshapers, of course, are women athletes. Take a look at Mary Lou Retton's thighs, Valerie Brisco-Hooks' comeback (two-time winner at the Los Angeles Olympics, she lost a great deal of weight to do it), and Martina Navratilova's power (through a program of diet/exercise, she's increased her strength, reduced her body-fat level to 10 percent). These women prove what is possible. And because of them all women will benefit.

Experts agree that the three vital components of body reshaping include: reducing dietary fat, performing aerobic exercises to burn body fat, *and* toning muscle. To successfully reshape your body, you have to do *all three*.

Because female athletes, however, devote as much as six to seven hours a day to training their bodies, the question remains: *can non-athletes do it?* Experts say yes. "The average woman who wants to make a change in her body shape and who currently is doing moderate exercise *can* make dramatic changes," says Irving Dardik, M.D., head of the U.S. Olympic Sports Medicine Council. California trainer Dan Isaacson agrees: "Anything is possible—depending on bone structure and genes. You can't change bone size. You *can* change your ratio of fat to lean. You can reduce body fat and increase muscle. In short, you can change your shape." Isaacson should know. He's reshaped the bodies of countless Hollywood moguls and stars, among them John Travolta's for *Staying Alive*.

The key to body reshaping is the right program, the right pro. And real commitment. "You can make drastic changes," agrees Sports Training Institute's Mike O'Shea, "but *only* with effort. A large part of the success of reshaping is deciding it's worth your time and money." Isaacson agrees. "Age, how sedentary you are, work load, stress level also count. You have to devise a plan, the specific combination varies with every woman. A personal trainer is very important."

How much time? "A basic training program of one hour three times a week—with a strict diet—could considerably change your body shape in a year's time," estimates O'Shea. *How about thirty days?* Only if you're relatively active and not more *(Continued on page 279)*

Constant advancements in exercise technology—such as the lightweight resistance tubing here (and on page 32), used by movement therapist Marianne Battistone for clients who travel—are making "reshaping" a realistic goal, as well as bringing women to safer, healthier fitness levels.

Penn

(Continued from page 244) who noted and published studies on the degenerative changes related to the presence of *free radicals*—toxic molecules of oxygen in the body.

Other researchers are also looking into the role of free radicals. As Barbara A. Gilchrest, M.D., associate professor of dermatology at Tufts University School of Medicine, states in her paper on Skin and Aging Processes, ". . . free radicals have been postulated to contribute to biochemical and ultimately to clinical aging through progressive membrane damage, protein cross linkage, enzyme inactivation and production of 'aging pigments.' "

Prescriptives set out to "scavenge" these overactive oxygen molecules, which although synthesized in our bodies from birth, can expand and destruct—from overexposure to the sun, pollution, and the breakdown of certain foods in the body.

"Just as we have the ability to produce free radicals, so we also have the ability to neutralize them," says Dr. Herstein. "With Line Preventor we neutralize these free radicals with a special complex of glycogen, glycoprotein, vitamin E, and vitamin A. You could say all do prevent visible skin damage at the source, by protecting cell walls, skin's own supply of hyaluronic acid, as well as preventing collagen cross-linking, the major cause of wrinkles."

Studies published in the 1980s by several universities indicate a slowdown of the aging process may be possible using specific antioxidant nutrients to counter free radicals. Clientele is a cosmetics company that believes in this hypothesis, put forward by Denham Harman, M.D., Ph.D., professor of biochemistry, assistant professor of medicine at the University of Nebraska, in "Nutritional Implications of the Free Radical Theory of Aging," published in the *(Continued on page 249)*

There are no good or bad foods in a well-balanced diet. Take an occasional pizza: cheese (ideally low-salt, low-fat), supplies calcium . . . crust (ideally, whole wheat), complex carbohydrate . . . tomato (ideally accompanied by other vegetables), vitamin A. Pizza from Orso, NYC. Radiant Flame Luminesque Lipfrost by Revlon. Makeup by Linda Cantello.
Penn

BETTER HABITS

BY KAREN ANDEREGG

As times change, so do habits change. The pleasure-seeking and quick gratification of the 'sixties—of drugs, casual sex, anything, as long as it didn't require self-discipline—has shifted dramatically to the current value in taking responsibility—for ourselves, for our own health and well-being. It has paid off: as we reshape our habits, we're feeling better, living longer.

It's important to keep a perspective, however. "While our increasing sophistication and involvement in our health is a very positive development, it has a flip side," warned Joseph F. Boyle, M.D., president of the American Medical Association. "People who want to take their own health into their control are increasingly vulnerable to false claims made by unqualified health professionals. Watch out for words like 'exclusive,' 'cure,' 'unavailable anywhere else.' They usually mean that this is not an accepted medical treatment—usually for a good reason."

Dr. Boyle added an important new "habit," as well: "My prescription to a woman for maintaining her own health would include not smoking (or stopping), using alcohol in moderation (if at all), avoiding unnecessary over-the-counter medications, practicing good nutritional and exercise habits, *and* establishing a relationship with a primary-care physician. While most of us tend to think of doctors only when we are sick, the time to establish a rapport with a doctor is when you are well, to help you to do all you can to stay that way, and to know that you have someone you can call on should you become ill. The stress of illness is severe enough without combining it with the stress of searching for a physician you can trust," Dr. Boyle pointed out. "And, despite all the emphasis on preventive health measures, we still live in a country where only 13 percent of us wear seat belts. Changing that habit alone would drastically reduce the numbers of serious injuries and deaths annually."

Habits that help health are easy enough to form . . . Getting enough sleep. Limiting sun exposure. Making positive efforts to reduce stress in our lives. Working out sensibly. And one of the easiest: rethinking what we put in our mouths.

Today, diet adjustments affect much more than simply weight control or skin clarity; your very life may be at stake. The following guidelines, newly agreed on by virtually all of the major American health organizations, are from the American Cancer Society. Robert Hutter, M.D., former president of the Society, noted, "They represent a departure from the Society's usual emphasis on solid scientific proof of causation to a recommendation based on *association* between nutrition and cancer." But who wants to gamble?

- *Avoid obesity*. The ACS's own twelve-year study showed increased cancer risks for overweight men and women, especially those 40 percent or more overweight.
- *Cut down on total fat intake*. The ACS endorses the National Academy of Sciences Recommendation that Americans cut their average fat intake from 40 to 30 percent of our diet "to reduce risks of getting cancers of the breast, colon, or prostate."
- *Eat more high-fiber foods*, such as *(Continued on page 280)*

(Continued from page 247)
Journal of the American College of Nutrition. Clientele's Daily Nutrient Supplements were expressly formulated to act as "anti-oxidants" in a synergistic balance of vitamin E, zinc, selenium, manganese, vitamin C, vitamin A, and the enzymes superoxide, dismutase, and catalase. Clientele points out that the studies also suggest four dietary changes can help reduce free radicals' deleterious effect: reducing calorie intake (to decrease the amount of free radicals synthesized in the process of normal metabolism); restricting the intake of polyunsaturated and saturated fats; adding one or more anti-oxidants daily to your diet; and maintaining a nutritionally balanced "anti-oxidant" diet of fresh fruits, vegetables, whole grains, and proteins low in fat (fish/chicken).

Today the emphasis on nutrition as part of "age defiance" can be seen in a myriad of ways in the beauty business . . . for example, a nutritionist is an important member of Georgette Klinger's organization. Lilian Cheung, Ph.D., a former postdoctoral fellow in nutrition, the Harvard School of Public Health, with computer help analyzes clients' eating habits, making corrections where necessary to preclude skin problems.

Merle Norman, who gives free advice/demonstrations in over twenty-five hundred studios, recently carried out skincare surveys in six major cities. Sixty percent of those interviewed preferred soap and water to any other cleanser, regarded moisturizing as the second most important skincare step, and, finally, gave equal importance to skin care products and cosmetics: cleanser and blusher were both considered part of self-care.

Merle Norman recently introduced their first Soapless Facial Bar and organized a massive tele- *(Continued on page 251)*

Feminine, feathered,
shaped softly towards
the face—the new
direction hair is taking.
A new direction
in haircolor, care:
the gleam of L'Oréal
New Performing Preference
in Light Ash Brown,
the easy control
of L'Oréal Free Hold
Styling Mousse.
Hair by Sam McKnight;
makeup by Linda Cantello.
Earrings by M&J Savitt.
Details, stores, last pages.

Hiro

HAIR MOVES

Starting here, starting now: a very real, very big difference in hairstyling. The words that describe this departure, that immediately announce a change underway, that surface again and again in discussing the pervasive new way of thinking: *softness*—an absence of sharp angles and hard lines . . . *naturalness*—a freer, uncontrived feeling; a shinier, healthier look; an end to hair that's been shocked by buzzing, spiking, razor cutting . . . *femininity*—the appeal and the attractiveness that result.

More key elements in the reshaping that tangibly express the rethinking going on: *length*—the hair is longer, from just below the ears to the shoulders. Even short cuts have the look and feel of more length . . . *airiness*—what you get when bulk and weight have been removed, often with layering, and never has there been more of it . . . *less definition*—a blurring of line achieved by layering and feathering the hair, especially around the face . . . *beveling*—a shaping of the hair, echoing the nape, to create fullness in the back; softly blended in with a longer length at the sides of the head that often moves towards the face. . . *fingers and mousses*—the modern tools for today's hairdressing; all that is needed to add lift, create volume, maintain a style.

A perfect example of words in action; a perfectly delightful example of new ideas realized—the hairstyle, *opposite*, by Sam McKnight: "The hair is a bit longer than we have been seeing, with the sides up to two inches longer than the back. The beveled nape adds fullness and width to the back of the head. Bulk is removed with layering; sides and front layers are feathered onto face. Layers are styled and lifted into place with mousse."

Other possibilities, other avenues of rethinking/reshaping that lead in the same new direction . . . From Gad Cohen of New York City's La Coupe Salon: "A new softness and fullness, with waves of hair rolling around the face. Hair will be freer, straighter, silky and shiny—no frizz, no perms, no geometric cuts, no more mutilating buzzing or razor cuts." From Garren of Garren New York: "For day, hair will be shaped in varying lengths to create a softened short bob, contoured to the shape of the head in the back to make the neck look longer. Hair is moving forward, and the layers around the face are pinked (cut at angles as if with pinking shears) in a way that is flattering to facial bone structure. "But, of course, face shape also determines hair's best length." And from freelance stylist Howard Fugler: "All the shocks are gone—no more spikes, no more buzzes. All weight is taken out and hair has an airiness to it. And, everyone should be growing out her hair!"

Even the longest of hairstyles—what future months promise to bring more of—follow the same precepts: layering, to avoid the dull, dead weight of all-one-length hair; movement towards the face of feathered wisps to add softness; the use of fingers to lift hair and mousses, gels or some type of fixative to help to hold the style.

As always, the cut itself is where it all starts, as it remains the basic element of an attractive, versatile style that requires a minimum of maintenance. And, the best news is last: the cutting of hair is developing into a virtual science. The increased sophistication, knowledge, and technical ability of hairstylists today are enabling them to throw off blanket rules and approaches and treat each head of hair individually, gearing cutting and styling techniques to your specific needs, bringing out your very best.

(Continued from page 249)
communication link-up to tell studio owners what they had learned, to give everyone an opportunity to comment and ask questions. It was so successful they intend to expand this kind of feedback—to learn faster what the customer really wants and act upon it.

For more actual results of many years' testing, look for . . . the new Chanel Skin Regeneration Treatment, a two-part complex of proteins in ampoule and extract form to be used for three week periods, at the change of seasons, three to four times a year . . . Orlane's B21 Bio-Energic Methode—four newly formulated products that boost the skin's natural restorative ability—includes the corrective products Morning Recovery Solution and Nightly Requirement Creme to nourish severely dry skin (with hyaluronic acid and a "glue-like" biological ingredient called fibronectin that binds cells together). To reinforce proof of efficacy, Polaroid has developed a special camera that magnifies skin three times—it will be at one hundred Orlane counters around the country . . . Stendhal's Recette Merveilleuse Creme Base, which is lightly tinted, heavily packed with active treating ingredients to help restore skin's moisture/stimulate cellular activity.

Now with over four thousand chemicals used on a daily basis in thousands of skin-caring products, it is obvious more and more companies will use information tools, whether simple like the Orlane camera, or high-tech like the all-seeing, all-knowing computers from Elizabeth Arden, Shiseido, and Intelligent Skincare. Along with the information machines, however, must come well-trained consultants . . . for as product performance improves to keep up with more age-related problems, the *more*, not less, personal the beauty business will have to become. ▽

THERE'S TERRIFIC NEWS IN SEASONLESS DRESSING. A STRIKING, MORE MODERN IMAGE. AN ALL NEW THINKING ABOUT FABRIC, CENTERED ON WOOL. A NEW RANGE OF LOOKS THAT WORK NONSTOP ANYWHERE, ANYTIME...

Here, symbols of the new seasonless dressing ... and of the news for spring. With unmistakable differences: A new proportion based on a shorter length; a narrower, body-close line. A new use of bright color—played against black or navy. And a new thinking about fabric: Since there are wools light enough, thin enough, cool enough to wear almost all year why confine wool to winter? The wool fabric you'll see most—jersey. Because it's versatile, movable, adds another dimension to any look. . . . *This page:* Bill Blass's two-part dinner dress—a wool jersey top and his short, narrow silk skirt with the season's shirring. About $1770. Top, Jasco Fabrics. To order (March) at Saks Fifth Avenue; Nan Duskin; Balliet's; Neiman-Marcus; Frost Bros; I. Magnin. . . . And, from Oscar de la Renta, *right,* one in a series of jersey dresses. In red!—the color that's everywhere; in the body-holding shape that's everywhere: a small top tied at the waist and his wrap skirt. Jasco Fabrics. About $475. February at Elizabeth Arden Salons; Nan Duskin; Montaldo's; Lillie-Rubin South & West; Balliet's; Neiman-Marcus. These six pages: Hair, John Sahag; makeup, François Nars. Details, last pages.

Andrea Blanch

SEASONLESS ...WITH A NEW IMAGE

No question, one of the season's fastest moving ideas: dressing based on a shirt. And the fastest-moving colors: bright to neon, "bounced off" black. The whole message—*fast*—*this page*, in Stephen Sprouse's long fuchsia wool shirt-jacket (about $305) over a short, narrow black wool gabardine skirt (about $225). Fabric by Agnona. Available February at Saks Fifth Avenue, NYC; The Twenty-four Collection, Miami; Hattie, Palm Beach FL and Scottsdale AZ; Ultimo, Chicago; Linda Dresner, Troy MI; Lou Lattimore, Dallas.... And no question, jumpsuits have come into their own. Because they're a viable, modern alternative to trousers and a top. Because they're as polished as Escada's, *opposite*, in navy wool gabardine with a shirt top, perfect trousers, controlled narrow line. By Margaretha Ley. About $378. Fabric by Corisia. Late Jan. at Saks Fifth Avenue, NYC; Nan Duskin; Gidding-Jenny, Cincinatti OH and Indianapolis IN; Neiman-Marcus; I. Magnin; Helen's Of Course, Beaverton OR and Seattle WA. Details, more stores, last pages.

Andrea Blanch

SEASONLESS ...WITH A NEW IMAGE

As always, Geoffrey Beene gives you the essence of the news, and then some. Perfect for any evening, no matter where or when, *this page*, his beguiling, body-close dress of navy wool/silk jersey with a top that wraps and holds; the easiest narrow skirt; pristine—removable—white linen at the neckline. It's not only seasonless . . . it's timeless. Jersey, Jasco Fabrics. About $990. Lord & Taylor; Cyreld, Brookline MA; Balliet's; Lou Lattimore, Dallas; Amen Wardy, Newport Beach CA. To order at Liberty House of Hawaii. . . An upbeat take on day dressing, *opposite*, from Stephen Sprouse: freewheeling shirt/jacket/coat in chartreuse (about $885); with a matching leggy skirt (about $310), both in thin wool gabardine. Fabric, Agnona. Worn here with a black wool sweater (about $160). Feb. at Bergdorf Goodman; The Twenty-Four Collection, Miami; Ultimo, Chicago; Linda Dresner, Troy MI; Lou Lattimore, Dallas; I. Magnin. Details, more stores, see last pages. These six pages: the striking, modern Mariscol stools available at Furniture of the Twentieth Century, NYC and Los Angeles.

Andrea Blanch

What's worth watching in the best hot-weather resort **hot** dressing—it's also key in what's coming for spring—a new length: short, spirited, "leggy"; strong shapes that hold, wrap, reveal the body...color!

news

Sum-up of the news, OMO Norma Kamali's electric-blue dress, *opposite:* It's really a flat piece of stretchy jersey that wraps and ties in a variety of knockout ways. About $125. OMO Norma Kamali Boutique, NYC; Marshall Field's. . . . Also worth noting: new ways with bareness. *This page:* Stephen Sprouse's charming close-to-the-body denim dress. About $75. Barneys New York; Jimmy's, Brooklyn NY; Montaldo's; Dayton's; Lou Lattimore, Dallas. The hot-weather location on these ten pages, breathtaking Baja California, Mexico. One of its special delights: the port city of Cabo San Lucas, background throughout; home of the Hotel Twin Dolphin. Hair, Howard Fugler; makeup, Joe McDevitt for Clive Summers Salon, NYC. Details, more stores, last pages.

Jim Varriale

The color advantage: Stephen Sprouse's fast-track leggy little dress, *opposite,* cut to show the shoulders . . . energized all the more in neon-orange wool gabardine. About $370. Saks Fifth Avenue; Dayton's; Lou Lattimore, Dallas; Charles Gallay, Beverly Hills; I. Magnin . . . Wherever you'd wear a short skirt and shirt—for dinner, a low-key evening at a resort—this season's attractive alternative: an oversized fuchsia silk crepe de Chine camp shirt and walking shorts of silk in chartreuse. The sophisticated color, the fabric make all the difference. Michael Katz. Shirt, about $550. Shorts, about $440. Mid-Jan. at Bergdorf Goodman; Ruffles, New Orleans LA; Edward Holmberg, Minneapolis MN; The Gazebo, Dallas; Capriccio, Scottsdale AZ. To order at Frost Bros. Details, more stores, see next to last pages.

Jim Varriale

hot news

Color to the hilt, *opposite*, Flora Kung's silk knit, low-neck scarlet shell with a silk sarong skirt in one of the season's punchy tropical prints. It's spare, provocative, as dressed as many women want to be at a resort. Top, about $56. Skirt, about $96. Bloomingdale's; Burdines; Bullocks Wilshire; I. Magnin; Nordstrom, Seattle. . . . *Beauty Note:* Particularly important when it's hot and you're barer, a body lotion such as Evyan's White Shoulders. . . . A very different style and color option, as "dressed" as many women want to be anywhere, *this page*. In Geoffrey Beene's singular, unbeatable style, his above-the-knee (a length he's long believed in) cream silk chemise, piped in gold and punctuated with multicolor stripes. Silk by Taroni. About $2450. Late February at Saks Fifth Avenue; John Wanamaker; Montaldo's; Balliet's; Frost Bros.; I. Magnin. Details, see next to last pages.

Jim Varriale

Zoran, the wizard of ease, does a white cotton ribbed knit dress, sliding off the shoulders, bare-armed, as uncomplicating as a sweater. To wear belted, bloused, shorter; or unbelted and longer as you see it here. About $200. Zoran NYC; Washington DC; Los Angeles; Ultimo, Chicago; I. Magnin.

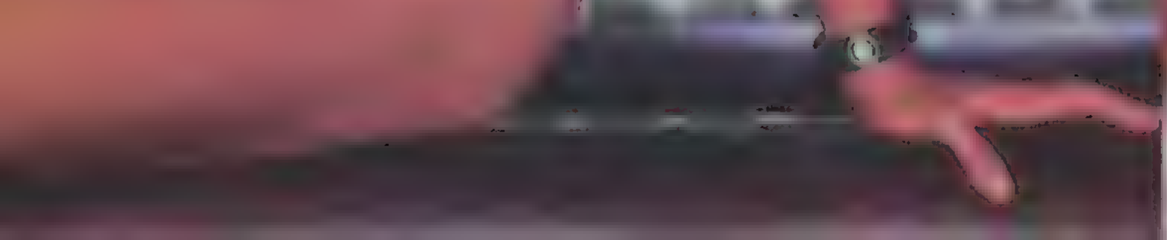
Jim Varriale

You see the season's stronger shapes in swimsuits too. This sleek rose-pink maillot has the current criss-cross back, a barer, low-cut front. Of Antron/Lycra, Roxanne Swimsuits. About $30. Bloomingdale's; Filene's; Marshall Field's. . . . *Beauty Note:* To complement the new bareness, from Elizabeth Arden, new scented Visible Difference Bodycare.

What may be the best swimsuit news: now you can find a strong, strikingly shaped suit . . . in white! Prime example, this one, from The Anne Cole Collection, cut very low in back, high on the thigh . . . curvy. Of Antron/Lycra. About $44. Bloomingdale's; Marshall Field's; Neiman-Marcus; Robinson's, California; I. Magnin; Liberty House of Hawaii.

hot news

In a season when all kinds of tops are cropped super short: Calvin Klein's little top of cotton knit—high in front, a low U-shaped back, very appealing. To wear with his white linen pants, the shock-of-color accessory that's an important part of the news: an emerald alligator belt. Top, about $144. Pants, about $160. Saks Fifth Avenue, NYC; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Balliet's; I. Magnin. Sweater at Neiman-Marcus. Details, more stores, last pages.



hot news

A look to count on, *this page:* Merona Sport's cotton knit shirt and cotton jersey drawstring-waist pants. What makes it take off: the turquoise cap. Shirt, about $42. Pants, about $54. Turnout at Bloomingdale's; Joseph Horne, Pittsburgh. Top at Goldwaters, Phoenix AZ. Pants at Neiman-Marcus; Macy's, San Francisco; Liberty House of Hawaii. . . . Another versatile standby, on the *opposite page, top left:* Frances Henaghan's linen/cotton dress that's really an extended camp shirt, with a long line of buttons offering options for bareness. About $100. Lord & Taylor; Hutzlers, Baltimore MD; John Baldwin. . . . And, *top right,* another criss-cross-back maillot—in white with a graphic ivory print. Christian Dior by Roxanne Swimsuits. About $70. Bloomingdale's. . . . In the body-conscious spirit of the season, *bottom left,* the shirred white bikini. Shellora by DeWeese Designs. Of Antron/Lycra. About $46. Lord & Taylor; Jordan Marsh, Miami; Diamonds, Scottsdale AZ, Nordstrom, Seattle; Liberty House of Hawaii. . . . What gives instant presence, added potential to the easy-as-a-warmup pieces, *bottom right:* the fabric! The top is a sweatery knit, the pants a soft fabric, both in the same interesting jacquard pattern. Schrader Sports Separates. Top, about $78. Bottom, about $70. Bambergers, Paramus NJ; Mark, Fore & Strike, Delray FL; Leon's, Waco TX. . . . *Beauty Note:* More color news, paler lip colors. This page, Estée Lauder's All-Day Cinema Pink. Details, stores, last pages.

Jim Varriale

VOGUE'S

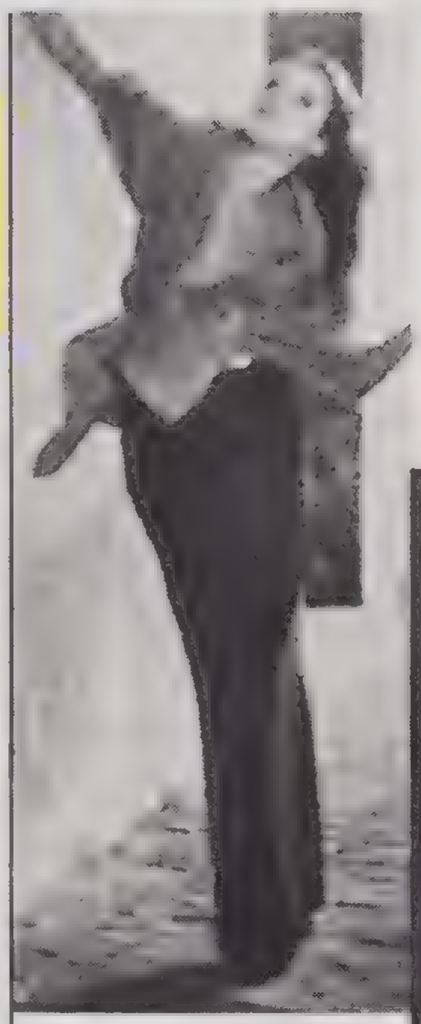
Last Word

ON FASHION IN THIS ISSUE

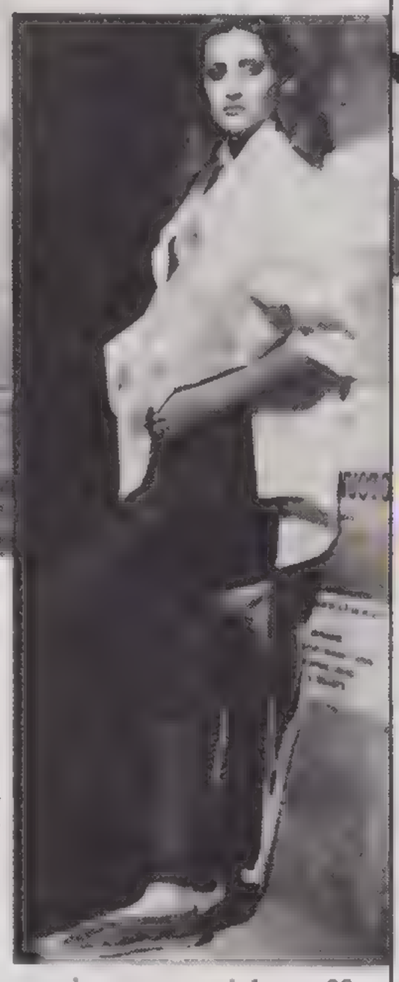
What works and what doesn't: when it's a new—shorter—skirt or simply a new way to work color . . . if you're looking for the best big crisp shirt: a top with real dressing presence

What works? At this moment, at the start of a new season, **there are as many options as ever in the length of skirts. The presence of some shorter skirts, though, seems to be the topic of most "length" conversations now.** What "skirts are shorter" means, generally: like Ungaro's suit, *left,* or the Bill Blass turnout, *below*—a skirt that stops just above kneecap. It's something a bit shorter, a bit flirtier, an attractive option for spring/summer days or nights.

Shorter skirts, by their very nature, draw added attention to a woman's legs; and the shoes and stockings you put with them, this season, make a noticeable difference. Ungaro, for the runway in Paris, put slightly whitened stockings with his suit, *here:* stockings with just a hint of opalescence. In another instance, you might want stockings that are black and semi-sheer. The common denominator: sheerness that allows for the shape of legs to show through. With these shorter skirts—and the polished degree of dressing of these new clothes, too—you'll want the lift of heeled shoes—pumps, slingbacks; at night, higher-heeled strappy sandals.



In this season, in this issue, **some of the best dressing pieces are great shirts: bigger, crisper, cut with a new scale and presence.** We kept Ferre's white taffeta shirt, *below,* loose; it could easily be tucked into a small black skirt at night...or knotted—like Ferre's vibrant orange shirt, *left*—at the waist, bringing it closer to the body. What's different—and to look for in these shirts—is a definite man's-shirting essence. These aren't crepe de Chine blouses that slip and slide. And they look best kept, quite simply, "pure": with great earrings or with cufflinks, no unnecessary jewelry.



A big shirt like Stephen Sprouse's, *left,* also brings up another point; and considering the warm-weather clothes designers are showing for months to come, it's going to be one that turns up again and again. **The question has to do with vibrant color: How do you wear it best?**

As a sharp—clean—blast of real color, a bright top or jacket generally looks best against a background of all-white or all-black. Brilliant color is equally effective now when it's used less as a grand pronouncement than a single charming idea: when the tip of a red shoe peeks out from under a long black evening dress, a purple scarf gets tied at the neck of a daytime navy suit. **White linen pants and tops, from season to season, undergo little change. This spring, you can easily create that change with a hat, shoes, some bit of all-out color.** When strong colors don't work now: in competing patterns, endless layerings. Strong color, too, requires extra thought when it's next to your face. Black or dark skin, generally, can take more colors.

What's **looking good, too, with this spring's bright colors: new jewelry, bags and belts with noticeable shine.** That may translate as a patent-leather handbag or slim portfolio...or mobile-like earrings (Laurence De Vries', *left*) that are neat-looking, almost mathematical...and made of sterling silver. What you'll like: the way silver reflects, lights up a face, warms to the colors around it. That sense of brightness—of color and shine—may well be the key to the most attractive dressing now. At its best, you'll find a degree of wit, real charm. What says it all, *below:* an armful of ribbon-spool bright color bracelets. ▽

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HEALTH *style*

News on calcium "timing"...the healthful side of nostalgia...getting through to your doctor...time alone vs. loneliness...

A glass of milk before bedtime may not be for children only. *As more doctors urge women to increase their calcium intake, they also note that, as the body "robs" calcium from within bones to maintain healthful blood levels during sleep, one of the best times to take your daily calcium—in food or supplements—is just before going to sleep.*

DOCTOR/PATIENT: IMPROVING COMMUNICATION

During a routine medical exam, a woman's physician finds she has high blood pressure. He explains the risks, which can only be controlled with regular therapy, and tells her to "take a pill and a capsule every other day." She nods, understanding all the words.

But the next morning, she's confused—and reasonably so. Should she take a pill one day and a capsule the next? Or, *both* a pill and a capsule every other day?

Language need not be arcane for miscommunication to occur in the medical setting. But the stakes are too high to risk a gap: "The physician may miss vital clues to the diagnosis, which is dependent on getting a good history from the patient," points out Eric J. Cassell, M.D., clinical professor of public health at Cornell University Medical College where he teaches "Doctor/Patient Communication." A patient may fail to follow an essential therapeutic regimen because she didn't understand her doctor's instructions. Or, she may leave with unresolved concerns about a harmless condition because her doctor's reassurance—"We're making progress with that hand" (What did he mean by progress?)—didn't carry conviction.

No doubt, spoken language in medicine is different from language in everyday life. For starters, there are no casual words or gestures, observes Dr. Cassell, who has analyzed hundreds of recorded physician-patient exchanges. "During illness, feelings of fear and vulnerability are at a peak while verbal and listening skills may not be up to par. The result: A higher than average risk for misunderstanding."

When the physician uses medical jargon unfamiliar to the patient—"dyspnea" instead of shortness of breath, for example, he or she further compromises communication, notes Wilson Pace, M.D., residency director of the department of family medicine, University of Colorado Medical Center in Denver.

Physician and patient *(Continued on page 273)*

Time apart

Every woman needs time to herself, but spending a day alone is not always rewarding. "The progression from 'time out' to loneliness can happen fast if you don't plan ahead," said Louise Atcheson, Ph.D., assistant clinical professor of psychology, University of California Medical Center, San Francisco. "Loneliness is often a problem for single career women who schedule weeks filled with business appointments but leave weekends unplanned. They need to realize that plans aren't only made with others, but can be made for oneself as well." While loneliness is usually considered a psychological problem, research shows that feelings of self-fulfillment, of connections to other people are key to physical health as well. Also important to be aware of: that time spent alone is often a barometer of self-esteem, self-satisfaction. "Learning to like spending time with yourself," Dr. Atcheson noted, "is an essential part of becoming a whole human being—an adult in the full sense of the word—but it is a skill that isn't given much emphasis in our society."

DENIS PIEL Makeup, Margaret Avery; hair, Ezel for Bumble and Bumble. Fashion, OMO Norma Kamali; Details, stores, last pages

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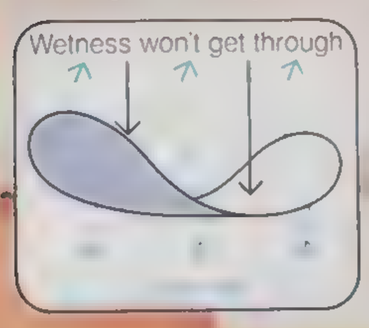

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Doctor/patient: GETTING TOGETHER

Matters that are least significant in terms of our long-term health are often the most annoying: long delays in the waiting room, being put on hold in examination rooms, and not being able to talk to the doctor on the telephone. Doctors are becoming increasingly aware that dissatisfied patients respond poorly to medical advice. "Patients who are angry with their doctors or life in general often do not comply with doctor's orders, often fail to return for a follow-up visit, and may switch to another physician," said Richard Gorlin, M.D., chairman of the department of medicine, Mt. Sinai Medical Center. Getting an appointment may be the first obstacle to overcome in medical care. Many doctors agree that the treatment one experiences over the phone or at the reception desk may be an indication of the behavior the doctor exhibits toward his or her patients. The receptionist may be an excellent administrator, but poor in public relations—helpful in this type of job. And, in her defense, she is perceived as a nurse when in fact she may be inadequately trained to respond to medical queries or to make judgments about emergency versus everyday matters. Sometimes, it's the patients' attitude and behavior that is responsible for poor medical care. When calling for an appointment, it is important to state the reason for the call—whether it is an emergency or can be attended to when the doctor has a free moment. Make your point clearly and succinctly. "It is necessary to be assertive without being hostile," Dr. Gorlin said. "Make a list of what you want to say, describing symptoms, temperature, and previous medical history." Henry C. Mullins, M.D., chairman of family practice at the University of Southern Alabama, represents the growing—encouraging—trend to training young doctors in the humanistic as well as technical aspect of medical care. Patients and staff at the USA Family Practice Center are given surveys to evaluate the way services are delivered. "Actively talk about any problems," Dr. Mullins advised. "If the doctor is unreceptive, find someone else. The psychological cost of staying in a bad relationship is ultimately worse than leaving."

Your Well-Being

BY BARBARA LANG STERN

Nostalgia draws you to old movies, fashions, and all kinds of memorabilia of a bygone era. An oddly bittersweet emotion, nostalgia celebrates happy moments of the past while it simultaneously regrets their loss. Yet permit nostalgia to touch you, and you give yourself a chance to enrich and learn about your present life and needs.

"As an emotion, nostalgia is born during adolescence, when you first sense the irreversibility of time, *and* when you face the loss of your childhood," says Louise J. Kaplan, Ph.D., psychoanalyst, teacher and author of *Adolescence: The Farewell to Childhood* (Simon and Schuster). "You have to give up your idealization of your parents; you see them now as flawed. You see your own new life as precarious. In response, you idealize a golden past in which your parents were innocent and noble, and you were perfect and adored; a past that you can turn to nostalgically for comfort, a sense of inner worthiness, and a source of values and strength for the future.

Nostalgia: can looking back on "good old days" give clues to improve your future?

"Nostalgia always is an expression of all that you must leave behind on your way to any new stage of development," says Dr. Kaplan. "You begin to yearn for the past because you begin to recognize that certain things you believed in are gone; things you valued are lost, and you want to bring them back. Especially when the present seems disappointing or disillusioning, you take particular items from the past to idealize and resurrect."

Sometimes entire groups of people or even nations with similar cultures seem to respond to events by getting on the same nostalgia track! For example, a lot of adults today feel out of sync with a rapidly changing world, Dr. Kaplan points out. All the kids know how to use computers. Boys go to Vassar; girls to Princeton. Basic values are under attack—and over all hangs the nuclear threat. Small wonder if there seems to be an international nostalgia for the 1930s, that pre-World War II era that is looked back upon as a time of innocence and elegance, with standards by which one could make just and good decisions.

Within that period, a particular personality, fashion, or artifact might have special meaning because of personal associations or esthetics or through associations with parents. Especially when parents grow old or sick, you're apt to look back to the era when they were young and healthy, and seemed pure and good. Allowing these good memories to come in and recreating some piece of the past can be warming, enriching—fun!

Nostalgia often accompanies times of personal reassessment, when you start to recognize some of the dreams and hopes you've given up, suggests Dr. Kaplan. For instance, you may feel a surge of nostalgia on a crisp autumn day at a football game because the scene reminds you of an era when you were young, with unlimited possibilities. If you hear this message clearly, you might decide you still can pursue some of those dreams; you might stop cutting yourself off prematurely from projects or goals that beckon you.

Sometimes nostalgia holds an obvious clue about something you're depriving yourself of. For example, seeing a favorite childhood storybook may evoke poignant memories of hours spent discovering, fantasizing, and escaping into a private world of words. The message may be that today you're starved for the chance to read. Similarly, holding a toy from the past may remind you that you need to give yourself more time to play and become totally engrossed and at one with an activity you do for its intrinsic pleasure.

As long as you don't expect to recreate the complete emotional experience of the past, including the perfection and intensity that time has lent to recollection, nostalgia can guide you toward choices that are affirming and liberating. The memories can soothe or inspire. "At its best," says Dr. Kaplan, "nostalgia contains within it the ideals for the future."

Exaggerated nostalgia can warn you to attend to present problems so that you don't idealize and yearn for the past to the extent that you feel your real life is the life you aren't leading. Adults sometimes still have to "mourn" the loss of childhood. You may have to distinguish nostalgia from the vain hope of still getting from mother the unconditional love and approval that you never got enough of. Only then can you transfer your *main* emotional energy and focus to people and events in your present life and the real world. ▽

COMMUNICATING

(Continued from page 270)

may have different connotations for the same words. Dictionaries give static definitions, but people have highly individual associations based on their unique perceptions and experiences, explains Dr. Cassell. "For example, the doctor may use the term 'infantile uterus' objectively to describe the small but normal uterus of a woman who has never been pregnant. To her, the term is value-laden and provokes anxiety: She may worry, 'Does he mean I can't have a child?' Hypertension has one meaning to the physician—high blood pressure; but many patients think it's an emotional condition caused by stress or excitement."

Communication may run amok because the patient comes in with hidden agenda, points out Richard Anstett, M.D., Ph.D., assistant professor of family medicine at the University of Colorado Medical Center. "Many patients still adhere to the traditional code that an organic symptom is the only legitimate ticket of admission to the doctor's office," notes Dr. Anstett, who teaches students and residents how to improve relationships with patients by attending to the emotional as well as the technical aspects of care. "Thus, the woman who wants help with depression may report only fatigue, insomnia, or headache, hoping her physician will stumble on the true cause of her visit."

The potential for crossed verbal and nonverbal signals are legion. Fortunately, you can improve the quality of communication with your doctor and thus, the quality of care you receive, by following a few tips.

"It's useful to prepare for the visit by making a list of issues you'd like to address, but don't unroll a scroll," cautions Dr. Cassell. "Devise a list of key concerns and questions you can realistically discuss in the time available," he advises.

Once in the office, remember that you're the expert on your own complaint. Help your doctor through the diagnostic labyrinth by providing as much data on the physical and emotional aspects of your health as you can, suggests Dr. Anstett. Avoid omitting information you think may be trivial or embarrassing: "The concern you find irrelevant may be just the clue that tips your doctor off to the right diagnosis or at least helps to put you in context as a whole person," Dr. Anstett says.

It may seem elementary, but if your doctor uses jargon you don't understand, ask for clarification without fretting about seeming ignorant, advises Dr. Pace. Even with a familiar term, check that you and your physician are assigning it the same meaning to avoid unnecessary misunderstanding.

Key to understanding: learning to listen, to question, to be as specific as you can

"When your doctor gives you information about your condition and a therapeutic regimen to follow, remember to restate the instructions to make sure you understood them correctly," says Dr. Pace. Not only go into the office with a list, go out with one: Write down your treatment program while you're still in the office and it's fresh in your mind. And before you leave, request a rationale for the prescribed regimen: it's always easier to remember to do something if you understand why.

If you're not getting the response you want from your doctor, it may be a signal that he or she doesn't understand what you're after, points out Dr. Anstett. "Be straightforward about why you're there; it's not fair to expect your physician to be a mind-reader." If you are open and still find your doctor cannot provide the kind of care you need, you've made a valuable discovery. Now, you can "shop around" for the type of physician who can meet your needs.

As Jane Brody points out in *The New York Times Guide to Personal Health* (Times Books), "Most of us at one time or another have suffered from the same disease: inability to talk to our doctors." Fortunately, by recognizing the potential pitfalls, sharpening your verbal and listening skills, and putting them into practice, you're likely to find that this condition is curable.

—Ami S. Brodoff

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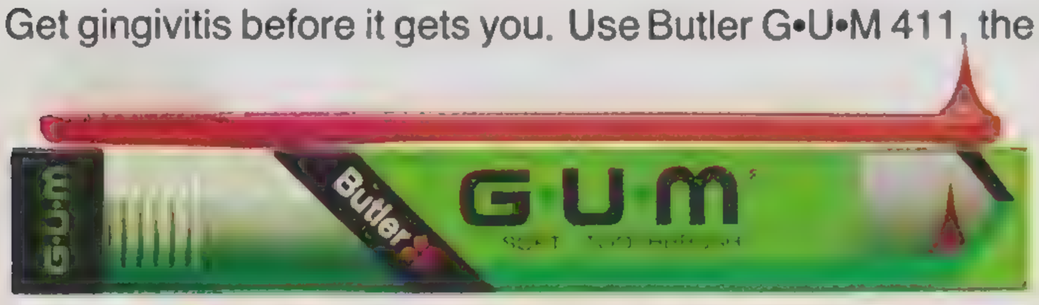

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Calvin Klein: A woman such as Geraldine Ferraro is really no different from anyone else. She must fit the same image that every woman has to deal with.

Gayle Perkins: You want her to look authoritative, appropriate, stunning. And to take advantage of the advantage she has, which is the fact that she's a woman.

We talk about "choices." Are the choices there?

Calvin Klein: The clothes are all out there. It's a question of knowing what to pick.

Dawn Mello: The choices are out there for us to make. In stores, it's a question of editing.

For example, fabrications: Everybody complains about linen—it wrinkles, by the fifth of July women are tired of linen; they can't pack it in a suitcase. And yet, every season, we sell a lot of linen. It seems that we should have some alternatives—there should be silk linen or other natural fibers that could be developed by designers so that we can have some practical alternatives aside from gabardine, which is what we all end up wearing in summer.

Mary Fiedorek: I don't think the choices are there. We have spent the last five years since we started Streets and Co. trying to get manufacturers to understand that women are not looking for soft-shoulder, two-button jackets; we're looking for something that has some style to it—wider shoulders, one button, anything that is going to make a jacket more interesting.

Our customer is in her thirties; she makes over $50,000 a year. She has a lot of income for clothing, but she has no time or interest in following fashion. She is a lawyer, a banker, a corporate executive; she works in areas that have been traditionally dominated by men. That is the women's biggest problem. They don't have any women to look up to, to emulate. They haven't been in the business that long. But they know they want to wear a suit. It's authoritative. It's not necessarily out there.

So are we discussing options or non-answers?

Calvin Klein: Options are what this country is all about, and the clothes options are there. They may not be so easy to find, and women may need a great deal of help; but *options* is a legitimate modern word to use.

Carol Phillips: Given the overwhelming abundance of clothes that are around, I think designers could help with making dressing a little easier. To give us the option of quick, sure fashion, instead of going off on a fashion trend. When a fabric turns out to be a disaster—when it wrinkles terribly or sticks to your body with static electricity—fashion's not working. It seems, sometimes, that very few things are designed to really function. There are more options in fashion statements than in functional clothes.

Geoffrey Beene: Sometimes if you have too much to choose from, the confusion can be greater than when you have too little. I'm a designer, and yet in some stores it just defeats me to look at so many pieces of clothing. If women don't have much time to shop, there has to be more putting together of it for them. If dressing like men is not quite acceptable, the one thing that is the crux of good dressing is to take all the colors from menswear. Grey, beige, taupe, khaki: every color that a man wears can be attractive, depending on what is worn with it. The most valued thing of a woman's working wardrobe could be a set-up like a man's—where you constantly add to it, your neutrals can mix, your wardrobe has validity. It's the principle of a man's wardrobe, but it's not the design of a man's wardrobe. In principle it works.

Is it a non-problem, then? Or simply a shopping problem?

Carol Phillips: I'd like to ask Dawn, "You work in a candy box; everything you would want is in the store. Do you find it difficult to dress?"

Dawn Mello: I find it difficult to dress because I do not have time. While I am working, I usually run through the store and say, "Put that away for me, send it to my office." I did that today; I'm leaving for Europe tomorrow, and I have nothing to wear. That's a lot of the problem, there's not time to shop. And shopping, which was once a lovely experience, is no longer lovely; and that's what retailers have to deal with: trying to make the customer's life easier. I'm not sure we're doing it well.

Brenda Landry: The problems that all women have are eternal ones: I have nothing to wear, and I can't get it very quickly. One of my solutions is to have a person who is a fashion consultant work with me; we try to be organized and have a variety of outfits in my closet; but, invariably, I have to go someplace unexpectedly and I don't have what I consider appropriate. At the last minute, there's a wild dash. Obviously, the delivery system is not correct yet. The retail environment has not adapted to the changing woman half as much as fashion has.

Mary Fiedorek: I wonder if it ever can? If you're going to shop in a department store, given the size of it, you're going to have escalators, elevators. Getting from floor to floor takes time.

Norma Kamali: I have a store, I work on the fifth floor; by the time I get downstairs, the outfit I wanted is sold, and I can't even get the sample. I have bottoms to things and no tops; I have nothing to wear for winter. And I'm nuts about it.

Brenda Landry: One of my pet peeves in life is going into a department store and trying to try on clothes that are all wired together. At six o'clock at night, I have no patience for that. When I'm looking at an expensive suit, I have no tolerance for a salesgirl who doesn't know her merchandise. I don't need to run to three departments to try on three different designer suits and have to get redressed every time. In many ways, specialty boutiques are handling this better.

Gayle Perkins: When I hit a department store, I want someone who can help me and direct me, rather than my walking aimlessly around to different floors, different departments simply to luck into one piece of clothing.

Dawn Mello: If Bergdorf Goodman were to have one subject to which we would devote ourselves for the year ahead, it would be customer service. We think it's proper to have designer boutiques, because each designer presents his merchandise in a way that looks best when it's shown together. But the customer must be provided with the kind of help that can take her through all the designer boutiques so she can come out of it with what she wants.

Most stores today have specialists with whom you can work. It's just a question of making a phone call. If you have a very good shopping consultant, you tell her how much you want to spend and she will put the clothes together the way the designer did it, but she'll understand you, your body.

We have women who call and say, "Look, I'm going to be there at 4:00 o'clock this afternoon, I have no time, and what I'd like is to have three outfits together. I'm thinking in terms of a suit, but I need an evening dress and I really need something to wear on the weekends. Can you put some things together in a size 10? By the way, my favorite designers are usually so and so." When the woman arrives, it's there for her to choose. After awhile, as your personal shopper gets to know you, she calls you not only when new merchandise arrives but also when things go on sale, which is of interest to everyone.

Calvin Klein: We are not talking about the woman who makes $50,000 a year.

Dawn Mello: Sure. If you want to buy one item, you can go to the shopping service.

Norma Kamali: I think women are intimidated by that. If I go shopping, I hate being attacked by people on commission, I hate feeling that I can't walk through and edit as I go along. I can walk by a rack and know that looks like a color or a hat I like. I know for myself, and many women do. If they don't, they bring a friend along.

Mary Fiedorek: Which is just what stores dislike.

Norma Kamali: But it's real, though.

In a store, does a woman get clothes as shown on the runway? Does the presentation of fashion shows change fashion itself?

Calvin Klein: The matter of shows is quite a topic in itself. The reality of them is that all of the world today is interested in what American designers are doing; and to accommodate store people and press, designers need a large space for their showings. Then you have to start thinking about, "Will people be able to see the clothes?" It's a dangerous thing. Fifteen years ago, I would look at clothes with my model standing very close to me. Today, I have her standing much further away. I want to see her the way other people will see her.

To answer your question: Yes, in this country, a woman gets the clothes as shown.

Dawn Mello: That depends upon the designer. Calvin's clothes are presented as he wants them to be shown. With other designers, primarily European designers, that's not always the way. Sometimes we go backstage, and nothing that was on the runway is there to be sold. What's on the runway are amusing antics.

What should women be thinking, then, as they see runway pictures in newspapers?

Dawn Mello: They should know that when those clothes are photographed on the runway, they may have nothing to do with the way the clothes will look once they arrive in stock.

Calvin Klein: Norma Kamali did something that no one else in the industry did: she started off

a whole new trend, which is not to do shows but to do a video for her stores. One day, fashion shows may be obsolete, entirely.

Norma Kamali: The best thing is to get to the customer. The customer needs to see as much as possible, and if you can make it fun and interesting and show her an entire collection, then that's where you have to go.

I'm not quite sure I understand where the fashion show is going, either. How big can spectacle get? How much can you do with that kind of theater? The real object is for the customer to see what there is, for her to see it either through the pages of a magazine or through visual entertainment in the store or through the way you may do a window in your shop. That's what we all want to do. It's the woman who's deprived in a modern fashion extravaganza.

When in doubt, today, "modern" seems to be the buzzword for everything. A member of Vogue's staff asks: What is "modern" about long skirts for day, shoulder pads, wrinkled linen, high-heeled shoes, overpowering accessories for day, architectural clothes that are uncomfortable and tight? Men's clothes for women, men's haircuts for women, men's underwear for women? What's modern about those things for women?

Norma Kamali: You've listed a variety of choices. That's freedom.

Calvin Klein: Women are no longer in whalebones. We're talking about freedom, ease of dressing—whether that means crepe de Chine or wool jersey, whether it's a jacket or a dress. It's clothes that work for your life style: That's modern. And having a choice. Long skirts are charming any time of day. If it's a simple long skirt with a little flare or it's pleated.

Geoffrey Beene: I don't think there is going to be any major accommodation to working men or women until the designer works with the chemist, because we are only as good as the material we have. Our materials are not that modern. They're delightful and they feel good, but they are not that modern; the only thing that changes about them is the design. The intrinsic value of how they perform does not.

Everyone laughs at synthetics and double knits, but there was validity in them because they worked for people. They were easy to care for, they traveled well.

Calvin Klein: All of the people here travel a great deal and I don't see them in polyester.

Gayle Perkins: While I was on the road with Mondale, I had only six or seven outfits in my closet; they were my travel clothes. All those other gorgeous clothes I have didn't work in a suitcase, didn't work for a 5:00 A.M. baggage call, didn't work for 11:00 o'clock when I said "Goodnight, Mr. Mondale."

Mary Fiedorek: If you put cotton in a suitcase it's a mass of wrinkles.

Calvin Klein: I have the same problem, but I'd still rather wear natural fibers. I know some young ladies who don't mind pressing linen the first thing in the morning before they go out. You may think that's not modern.

Norma Kamali: There are beautiful synthetics and lots of very ugly synthetics; I have worked with some jerseys that are 100 percent synthetic and they hold up, they travel, they wash. I don't know a good dry cleaner anymore; I like to be able to stick something that I wear in the sink, to just rinse it out and know that I'm going to be comfortable in it. The Japanese do synthetic fabrics well; I hate to say it, but we don't use American technology in the way we should. I think it's a problem that starts with fabric and the development of it, not design.

What happens next?

Mary Fiedorek: I think we'll see a dramatic change in the way that women in conservative fields dress. The past five years was a slow start, but a good beginning.

Geoffrey Beene: We may not be here when it happens, but there will be a jolting change. There has to be: the pace of living is quickening, and clothing is not accommodating our society as well as it should.

Gayle Perkins: I would like to see women stop dressing, either consciously or unconsciously, for a man. To dress for themselves—not for some man in their bedroom or their boardroom.

Norma Kamali: The more successful women become, the freer they will be about the way they dress. It will be their success that will be the important thing. In five years it will be freer, in ten years it'll be even freer yet. Hopefully in our lifetimes, this won't be a discussion. We'll be thinking about dressing for the environment. ▽

mary wells lawrence

(Continued from page 209)

Or is it more restrictive?

Mary Wells Lawrence: When you are in a position where you have power—either to spend a lot of money or to make decisions that affect a lot of people, more is expected of the way you look. But, when I say that I don't want people to pay any attention to me, it's not that I mean to be dowdy or just wallpaper. People like women to look as though they can afford to dress nicely, that they take good care of themselves, that they are very clean, that they take the time to get their hair done regularly, that they do makeup fairly well, that they know what's going on in the fashion world. That they're not boring.

But it's a question of degrees and extremes. I have always chosen business clothes from Yves Saint Laurent, because he does classic things. I use Chanel, since Karl Lagerfeld has been there, for classic suits that make me look like a put-together lady: neat, not threatening and yet, at the same time, smart. That's what Saint Laurent's classics and Chanel's things convey. That's quite different from looking unfashionable.

There was a period when young women were wearing the ugliest men's suits they could find, brown suits with white open shirts. They were using fashion as an image projector, but the image they were projecting was that they were young men just out of school, not girls at all. That was a tremendous mistake, because it made men more conscious of them rather than less so.

Women are dressing better and more fashionably now, in a slightly more feminine but still conservative way. It's a conscious decision.

I look at fashion for me in two different ways: from a business point of view and a social point of view. Actually, there is a third: my own personal kicky kind of point of view. I have three fashion heads on my body.

Q: *In your social life, do you project a role, too?*

Mary Wells Lawrence: I have a little time allocated in August and in December to be social. The people that I am social with have a certain atmosphere that they create, and I dress for their atmosphere. But that's really a masquerade, too, because that's not me, either.

Q: *And when you dress just for yourself?*

Mary Wells Lawrence: When I'm just being me, it's usually in the sun, either in the South of France or at a little place we have on an island in the Caribbean. I'm in clothes then that are avant-garde French or Italian crazies. At home, when I'm just going to the movies with my husband or going out to get a hamburger, I wear the same kind of clothes that my daughter wears, I suppose; they're really not made for people my age, but I love them. I would wear Jean Paul Gaultier if I could, but it goes a little too far for me.

Q: *Do you have someone who shops for you?*

Mary Wells Lawrence: No. I buy by mail, believe it or not. I use magazines as catalogues. I don't buy a lot of clothes; I buy a few things and then I wear them forever. I buy from the couture in the fall: they send me sketches and I buy from them. Once in a long while, I sneak out of the office and go up Madison Avenue. It's what it's like to be in a candy shop. It's terrific.

Q: *You're very realistic about this business of dressing and image. Is that good or bad? Some people would argue that women will never change anything if they play along with others' expectations.*

Mary Wells Lawrence: Women have changed more in the last twenty years than we have in the last twenty thousand. Since measured time, women were animals in the field; it's only been a very short time in a very few countries that women have been considered important socially or as a wife let alone in the business world. We have accomplished a great deal. But I don't think we're out to accomplish becoming men. We're out to be as free as men are, to do what we want, to be paid as we should be, and to enjoy life to its fullest. But I don't want to be a man; I much prefer being a woman.

It's almost to the point where young women are going to have problems having some of the nicer relationships with husbands and children that some of us older women have. They are unwilling to make the commitment to a relationship that they make to a job. They're so independent.

We have come a long way, and I don't think that by using fashion or any other tool to make men comfortable that's any different from a man's playing golf with another man to get to know him better or a man's wearing a proper suit if he's ambitious. That's what people do to make others comfortable—anywhere, on any level.

Q: *In most advertisements for things other than clothing, one doesn't notice what a woman has on. Is that the idea?*

Mary Wells Lawrence: Most of the ads that are widely distributed *(Continued on page 276)*

mary wells lawrence

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have very big budgets and a lot of men have to approve advertising. Most men, I find, are nervous about women in advertising who dress too visibly or in any way hostilely. They think that will turn off consumers. In research, we find that is sometimes true.

We're an advertising-oriented country; people have seen so much advertising that they're quite professional about it. They notice details. But you don't want them to miss the point of the ad for the fashion.

Q: *Which is exactly what you try not to do?*

Mary Wells Lawrence: Yes. The clothes are nice, but that's not the point of the message.

Q: *Has the prevailing image of a woman changed?*

Mary Wells Lawrence: There is a tendency towards dressing a bit more conservatively, not the kids in London or Paris, but women twenty-five to fifty, in or out of business. Major designers are designing a bit more conservatively in a sense. One of the reasons is that people are getting older, and the world has gotten to be a more serious place. That's reflected in the way people look.

Q: *Are women more authoritative in ads?*

Mary Wells Lawrence: Oh, yes. Companies are very conscious of what's expected of them. Even people who are selling products to clean floors try desperately to find ways not to have women cleaning floors in their advertisements. Mothers are still all right it seems, but housekeeping is, for whatever reason, perceived as demeaning. People find all kinds of ways to make every woman look as though she has an extremely fruitful life. And that, while she may rush home at night to clean something up, she has lots of priorities besides cleaning.

Q: *Away from the coasts, is America more conservative?*

Mary Wells Lawrence: No. Since most of the communications world is on the coasts—magazines, network television, motion pictures, advertising—people here tend to reflect the first and the top line of things faster than they do in the rest of the country. But today the rest of the country picks up these things very fast, it's all pretty much the same. People in Cincinnati are the same as people in Dallas or Denver.

Q: *You dress as a corporate wife. If you go to Cincinnati, do corporate wives really want to see you looking just like them?*

Mary Wells Lawrence: Women I meet—many of whom are very busy and many of whom now work—like to be with someone who's successful in business. They expect me to look a little special, but they don't expect me to look as though I'm out with the Duchess of Windsor. They expect me to be appropriately dressed—just a bit fancier, a bit more something.

Q: *What's "appropriate"?*

Mary Wells Lawrence: Today there are many more "appropriates," and in that sense it's much better than it is for men. With men in dark-blue suits and ties, you could interchange the clothes and not notice. I have an Yves Saint Laurent suit that has a Shocking-pink jacket with a black silk shirt and a black skirt. It's very tailored, but it's Shocking-pink. I can get away with a sweater and pants, if it's a knockout sweater and it doesn't look like I'm going bicycling.

Definitions of what is conservative and what is not conservative have stretched. Women have a lot of choices.

Q: *Is fashion coming through?*

Mary Wells Lawrence: There's such a wide spectrum of things today that no matter who you want to be or what you want to do, you can find clothes. Today, we don't all have to look like peasants, we don't all have to wear our skirts at a specific length. There isn't a simplistic message.

Q: *"Authority" doesn't have to mean a suit?*

Mary Wells Lawrence: Men like it when a woman adds something to the room, without disturbing the room, without making everybody aware of her sexuality. That's an asset, and it definitely doesn't work against you. This age-old genetic desire to be chivalrous to women comes out in men, and it works *for* you. It's not flirtatious, it's just nice. Good manners.

Q: *What's wrong with standing out?*

Mary Wells Lawrence: It's very important. It's just that you shouldn't detract from what you really are there to stand out about. If I'm trying to persuade people to spend $50 million on an advertising campaign, that's what I want them to care about. I don't want them to be diverted by what I might be like to take to dinner. ▽

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selwa roosevelt

(Continued from page 208)

time, I am not a pin-stripe-suited woman. I like feminine clothes. It's difficult to find something sufficiently businesslike and feminine.

Q: *Do you wear trousers?*

Mrs. Roosevelt: Absolutely never. I think it's inappropriate in this job; nor would I wear them to the White House.

We deal with conservative societies, with foreign visitors. That would not make a good impression, and it's out as far as my wardrobe is concerned. I also don't believe in flashy jewelry.

Q: *Is Washington a conservative town, in terms of dressing?*

Mrs. Roosevelt: Very; it's far more conservative than New York, and much more formal. "Black tie," here, means a long evening dress; very rarely do you see people in short dresses. The White House is always, of course, a place where you want to be dressed as attractively as you can. The people who add glamour and bring some flamboyance to Washington are usually people passing through.

Q: *Is it a man's town?*

Mrs. Roosevelt: No, it's a woman's town. Women are very powerful here. That doesn't mean that they necessarily hold all the important offices, but more and more women are powerful in their own right. In addition to that, the wives of very powerful men exert great power. Don't underestimate it. Wives determine who is seen socially and which invitations are accepted. Access to the powerful is a form of power in itself.

Q: *Is there resistance to looking rich?*

Mrs. Roosevelt: I think it's irresponsible to be ostentatious when you're working for the government. Having an interest in clothes is important, because it shows something about your own pride in yourself; but you have a public trust, and it's putting emphasis on false values if you think about nothing but appearance.

Q: *Do the clothes exist that you need?*

Mrs. Roosevelt: The problem is having the time to find them. I've worn a pleated skirt with a sweater and a jacket on a day I knew was going to be casual, but most of the time I have to look a little more costumed than that. I need to have a dress and a matching jacket, a silk two-piece dress, or a really good-looking suit.

What I need—and what doesn't seem to exist out there—is a coat heavy enough to be worn in the winter but with slim lines. Can you find a slim coat this year? That's where fashion really lets you down. Everywhere you look are great big men's suits and coats, broad shoulders.

Q: *Is fashion working for women—in summer?*

Mrs. Roosevelt: Most summer clothes look as if they were designed for women who go off on cruises. They're the wrong color, they're too light; there are not enough summer clothes designed for the city. I don't think it's appropriate to wear pastel colors in the office; I don't want

white, sleevelessness, or décolletage. It's important that fabrics can be taken care of.

Often, I want a dress so that I can go from the office to cocktails before I change for dinner. I'm in an evening dress at least four nights a week. I don't understand how anybody can spend what many designers ask for evening dresses.

Q: *What about travel?*

Mrs. Roosevelt: I accompany state visitors around the United States; I've on occasion gone abroad with the President. I just went to Morocco to represent the President at the wedding of King Hassan's daughter; and that involved taking a certain number of evening dresses, dressy dresses, traveling dresses. My staff teases me, "You can put more things in a bag than anyone we've ever seen"; but it's important in this job to think, when I'm buying, "Will this pack flat? Can I carry this in a suitcase without having it pressed at the other end?" If you're traveling with important people, you see that their clothes, not yours, get pressed first.

Q: *If you were working on Wall Street or for a D.C. law firm, would you dress differently?*

Mrs. Roosevelt: No. I think that for any working woman, it's all wrong to go into that pinstriped suit. Men respect you as much whether you're dressed in a silk dress or a man's suit. It's what you say, the work you produce, and your demeanor that's important.

Q: *Is attractiveness a plus or a minus?*

Mrs. Roosevelt: An attractive woman has problems, will always have; it is harder for a very attractive woman to be taken seriously. But she has enormous advantages too, which she might as well exploit. At the same time, if you're not a smashing-looking woman but you're bright and capable and good-humored, those are great assets. Humor seems to be something women who are desperately trying to prove themselves in a man's world forget. That's a mistake.

Humor is also something that comes out in clothes, a very subtle and attractive message. A woman should enjoy looking like a woman. ▽

dianne feinstein

(Continued from page 207)

dresses because that's a softer look, but they don't have the versatility that a suit does.

The other thing that's wonderful is a dress with a jacket; particularly now that they're putting silk with a blend so that it doesn't wrinkle badly. Someone sent me a dress that is a blend of silk; it has a mohair jacket trimmed in the dress fabric and is wonderful for me. I can wear it for sixteen hours, the heat can go up to 100 degrees. It doesn't wrinkle.

Q: *How do you shop?*

Dianne Feinstein: People are wonderful; they will send out things that come to their attention that will be good for me, and I have a woman who will go out on occasion and look for other things. You see, this is the other problem: Women who have time to shop can price things, can look for bargains, can mix and match and put together. When you don't have time, you buy something if it strikes you. And consequently you make some mistakes, too.

Q: *Any special gripes?*

Dianne Feinstein: My pet peeve is workmanship—buttonholes that pull apart, hooks and snaps that fall off. Buttons that come off the first time you wear them. ▽

jean muir

(Continued from page 207)

hated hard men's tailoring in women's clothes without any concession to fluidity.

Chanel was the creator of a new attitude towards dressing for women that had its roots in men's clothes. The British sailor was supposed to have been one of the inspirations for her sweaters and trousers. Chanel had that innate sense of freedom and comfort; her clothes were the result. She understood a woman's anatomy.

As the basis of a wardrobe, I've personally stuck to navy blue for years—for economy of time and economy of effort. Having decided I like navy blue and that it looks good on me, there seemed no particular reason why I should change. If a woman loves a color, why does she feel that she needs to wear other ones? If she likes black, or red, why not always wear that? ▽

gianfranco ferre

(Continued from page 209)

man's to be worn, open or closed, over a simple blouse.

Psychologically, for women to adopt men's clothing was like a promotion; but I don't think that kind of promotion was a necessary one. Men are classified: bankers should be dressed in a certain way; men are educated to a uniform. Women have been educated to express themselves in a personal context, not a working one; they are more modern than men and don't need to use clothes in this manner.

Even if women do wear a uniform, it is always in their psychology to personalize it, so the uniform is no longer a uniform. The first time I went to China, I saw all the women wearing the same blue trousers and jackets; but every one had on a different scarf or a blouse of a different color.

If a woman has a dress that suits her, it is almost easier to wear a dress than anything else. A coat dress, for example, is a shape that is simple and easy to wear. If a woman feels happier in a jacket and skirt, then she should wear that. The only criteria are that her clothes be simple, of good quality, and interchangeable.

In Europe, perhaps, women have more freedom; no one thinks they have to dress one way. In America, if a woman doesn't wear a certain shoe she is "wrong." America is a young country in search of a certain correctness. ▽

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(Continued from page 244)

another lifetime of activity.'' Also encouraging: the tendency to thick scarring decreases greatly after menopause.

There is such a thing, however, as being too young: ''One of the ironic results of esthetic surgery's newfound acceptability has been a distressing increase in the numbers of women in their thirties who are coming to surgeon's offices to discuss having a face-lift,'' noted Dr. Rees. ''It is *extremely* rare, except in a case of a genetic skin disorder, for a woman to need this type of surgery at that age. Having a face-lift before it's needed does not delay or prevent the aging process. It is simply a huge waste of money and time, and a misuse of plastic surgery.''

TECHNIQUE: WHAT'S NEWS

When the need for plastic surgery matches the desire for it—and a woman's health is judged up to taking the risk—the effectiveness of today's surgical techniques is certainly better than ever. What's changed: the results are more natural-looking, more finely tuned, *and* longer lasting. There is a new awareness that, just as we all age at different rates, we also age in different ways. The focus now is on operations that narrow in on specific areas of the face where time has left its mark. Forehead lifts, eyelid surgery, lower face-lifts, neck surgery, collagen injections, chemical peels all smooth different parts of the face—and a woman may need one or a combination of these procedures.

Today's cosmetic procedures range from the least invasive—i.e., collagen injections that ''plump up'' isolated frown lines, fine wrinkles, depressed acne scars—to new deeper, more extensive versions of traditional ''lifting'' operations that involve the dissection of muscles (and, sometimes, bones) below the skin, and carry with them both somewhat greater risks and the promise of longer-lasting results. Even the most extensive facial surgery, however, is now done routinely on an ambulatory basis, allowing the patient to go home just a few hours after her surgery was performed in an in-office surgical suite or special wing of a hospital devoted exclusively to one-day surgery. (Just as you can—and should—check that a plastic surgeon is board-certified, it's also a good idea to check that his in-office surgical suite has been certified by the American Association for the Accreditation of Ambulatory Plastic Surgery Facilities.)

A prime example of the new effectiveness and more specific focus of today's surgical procedures: the new forehead-lift. Traditionally, face-lifts have focused on the lower third of the face, and eyelid surgery on smoothing the narrow area between the base of the brows and the tops of the cheekbones; neither affected vertical lines between the brows or horizontal worry lines on the forehead. What was needed: a way to lessen these lines and also lift drooping brows. The forehead lift—limited in the past to tugging skin upwards—''never worked very well and was largely abandoned as the most ephemeral and least worthwhile of plastic-surgery procedures,'' said John Q. Owsley, Jr., M.D., of the University of California Medical Center in San Francisco. ''The muscles that control the brows and the forehead soon pulled wrinkles back, leaving patients with little or no improvement.''

The basic problem, surgeons realized, was similar to that of smoothing out the jawline in a face-lift operation: the muscles under the skin had to be incorporated into the operation. The new approach: going beneath the skin to tug free the facial tissues of the entire forehead, particularly in the eyebrow area, and then remove or tighten specific areas of the forehead muscles at the same time that excess skin is removed. ''Not only does this extend the operation's long-term benefits enormously, it also moves the scars away from the brows and temples—where they were highly visible—and back into the scalp area,'' said Dr. Owsley. Plus, this new approach eliminates another frequent side-effect of the older forehead-lift: a perpetually surprised expression.

While the operation can be done on its own, the forehead-lift is often combined with a face-lift or eyelid surgery. Which brings us to another point: the awareness that performing two or more facial procedures at the same time not only eliminates the risk of repeated anesthesia exposure and gives a patient a single healing period, but also enables a surgeon to offer the options available for the most satisfying results—to further customize cosmetic surgery. ''For example,'' noted Dr. Owsley, ''neck surgery is rarely done alone, as smoothing a sagging neck often emphasizes wrinkling on the face. What we are after is a natural-looking result.''

Key to plastic surgery's success: your habits . . .

Also having an impact on facial surgery: newer ''fine-tuning'' procedures that extend the results of a face-lift or eyelid surgery, making it possible to smooth finer lines that are too delicate to treat with the surgeon's knife. Collagen injections, for example, can fill out fine lines above and around the lips that are unaffected by face-lifts—and are commonly being used as just such a finishing touch. Suction lipectomy—the removal of fatty deposits with a small vacuum-like device—is now being used in combination with face-lift surgery to enhance the sharper, more youthful-looking jawline achieved with the ''lifting'' of the neck skin and muscles.

THE LIFE-STYLE FACTOR

Crucial to the success of every plastic-surgery procedure: the patient's life style—before *and* after surgery. In recent years, it has become increasingly clear that the same habits that affect the appearance of a woman's skin in the first place also markedly influence how long the benefits of cosmetic surgery will ''last.''

Following heredity, the next prime factor in how quickly our skin ages is the environment. Staying out of the sun can not only delay—or eliminate—the need for plastic surgery, it can delay the reappearance of wrinkles afterwards.

Still somewhat controversial: the effects of manipulating the skin through the use of facial machines or exercises. According to John Parrish, M.D., of the department of dermatology at Harvard Medical School, ''Facialist's machines can cause micro-injuries to the skin; as the skin seeks to heal itself, a slight swelling occurs, so lines appear to have been smoothed. Inflammation can last several hours to several days depending on the size of the insult to your skin. The danger is that every time you injure and swell the skin, you may stretch it a little bit more, and increase the chances of the line growing deeper.''

Other physicians note that, as wrinkles are in part caused by the repetitive movements of the facial muscles and skin as we talk, exercising the face has more of a chance of adding more wrinkles than of removing any.

Another area of increased concern: the impact of smoking cigarettes on the appearance and health of the skin. Many experts feel strongly that, over time, smoking dulls skin's texture and tone and speeds up the arrival of wrinkles.

Already proven: that ''nicotine has a constricting effect on the small blood vessels of the face, compromising the flow of blood—and the body's healing agents—to the skin,'' noted NYU's Dr. Rees. ''A smoker has twelve times the risk of a non-smoker of experiencing healing problems after surgery—and many surgeons feel that, if a patient continues to smoke, wrinkles will reappear much faster.''

Many surgeons advise anyone planning plastic surgery to stop smoking for at least two weeks before and three weeks after surgery—often the impetus needed to give it up for good.

THE FUTURE: WHAT'S COMING

Now that so much knowledge has been gained about getting the best, longest-lasting results from cosmetic surgery, what do experts feel the future holds? An emphasis on further customizing an operation for each individual patient, for one thing. Plus—still among nature's best-kept secrets and what many surgeons feel would be the most vital discovery of all—a greater understanding of the physiology of aging, what microscopic events make skin change, over time.

Some promising indications that these mysteries may yet be solved: research conducted at Harvard and the Massachusetts Institute of Technology that has enabled scientists to grow artificial skin for use in treating burn victims who have little or no skin of their own left to graft. What's still missing at this point, however: the ability to reproduce the outermost layer of human skin—the epidermis—the layer most crucial to our appearance. Other experiments in tissue expansion—in stretching healthy skin to cover wounded areas that have healed with poor esthetic results—may make this aim possible.

Perhaps the most exciting research of all: organ transplant studies in which tissues from elderly patients are being transplanted onto young patients and vice versa. Originally intended to help predict when a transplanted organ would or would not be rejected, these studies have had an amazing side-effect: ''young skin'' soon grows old when attached to an old body, while ''old skin'' transposed to a young body literally recaptures its youth. Determining why could lead to the discovery of a hormonal system equivalent to the Fountain of Youth—and make plastic surgery as we know it a thing of the past. ▽

(Continued from page 247)

than ten pounds overweight, says Isaacson. "It takes a couple of months to see major differences; although you may see changes the first month, it's more fat loss rather than muscle improvement."

BEYOND AEROBICS

For women who have done hundreds of leg lifts—trying to whittle away saddlebags—talk of body shaping is hard to believe. The success—the breakthrough—has come with the discovery of what aerobic exercise can do beyond cardiovascular improvement; of its synergism, its enhancing action, combined with diet and muscle/spot toning. (Spot *toning*, says Dr. Dardik, is a valid term; spot *reducing* is not. You can tone muscle locally; you can't selectively burn off fat, which is lost uniformly and somewhat systematically.)

Although the risk factors of heart disease seem to be decreased by regular exercise, the aerobic benefit to the heart has not yet been proven beyond a doubt. Where aerobics have become important, though, is in reducing body fat. (Aerobics increase caloric expenditure, converting stored fat into energy that is "burned.")

When you spot exercise, says movement therapist Marianne Battistone, you strengthen muscle, improving tone and size by increasing fiber circumference. A recent study involving sit-ups, done more than once a day for a period of twenty-seven days, confirmed that spot exercise did *not* decrease the amount of fat or the percentage of fat tissue to lean.

This is why spot toning doesn't always work, particularly in the areas that women usually want to reshape—the lower "pear shape": abdomen, hips, thighs—where subcutaneous fat is localized. Without aerobic exercise, says Battistone, spot toning can reshape an area only *minimally*.

It's particularly hard to reshape the abdomen—often the area a woman wants to flatten—no matter how much spot exercise is done because the abdomen is a major area of fat storage. In addition, says Battistone, traditional sit-ups used to flatten the abdomen tend to increase abdominal muscle size in such a way that you achieve a rounding in the abdominal region rather than a flatter look.

To achieve maximal change—to decrease areas of fat and reshape the body—says Battistone, requires combining your spot work with a steady, time-regulated, pulse-measured aerobic activity. Keeping your pulse in your medically prescribed target range, she says, makes all the difference in the world. "I can't stress enough how important aerobic activity is. When these two exercise disciplines are worked together you get a very nicely shaped body part."

What else counts? Building up to a *light sweat* says Battistone; but she cautions that trying to shortcut the program by wearing a heavy plastic or rubber sweatsuit only compromises safety.

Keep in mind: Aerobics alone (including aerobic dance) cannot change the shape of a muscle. Neither can stretching—unless it's combined with balancing exercise such as yoga. But if you are not flexible, if muscles are stiff, you risk injury, and reshaping through stretching is not recommended.

What about age? "There is some decreasing ability to change body shape with age because the response slows; but we've trained people past the age of thirty-five and have seen remarkable changes," says Isaacson.

Battistone agrees. "Age doesn't have much to do with your body-shaping potential. What's most important is fitness level. If you have never exercised but have kept your weight down and have no orthopedic problems, you can virtually reshape your body any way you want." That includes removing "cellulite"—a made-up word used to identify body-fat pockets. Depending on how much fat accumulation you have in the area you're trying to change, it may be possible to make "cellulite" disappear.

The real problem, however, comes with overweight: If you weigh too much—and have not exercised—fat-fold areas improve but don't really disappear. Not only does body fat have a lot to do with a woman's body shape; it has a lot to do with her health.

New research indicates that body fat is not only a cushion but a key catalyst in our hormonal makeup, which may be its danger. "Androgens are converted to estrogen in adipose (fat) tissue," said Rose Frisch, Ph.D., associate professor, Harvard School of Public Health. "If you are plump, you seem to make more estrogen—*and* more potent estrogens—than if you are lean."

FEAR OF FEMALE MUSCLE?

It exists now, not surprisingly, only in the minds of men. To reshape muscle requires doing *more* exercise repetitions with *less* weight, at a sustained speed, which tones muscle but does *not* build bulk. Muscle mass, say experts, can *only* be increased through power-lifting: few reps done with more weight. On the average, says Isaacson, a woman's muscle-mass increases are small. She can build definition, but won't add bulk—unless she *wants* to.

But to dwell on muscle size is to miss the point. Along with reshaping our bodies, we're reshaping our thinking, our attitudes, our needs. (One of the most vital: protecting skin while we exercise. To help: three new tissue products "treated" with moisturizer, cleanser, antiviral agents are coming next month.)

There are new women, new ideas, new *ideals*. Women like Navratilova, who's proved what equal training opportunity for women can do . . . Guardian Angel Lisa Sliwa who believes the more fit women are the better able they are to defend themselves against violence . . . and the female body-builders who appear in the new book by George Butler and Charles Gaines, *Pumping Iron II: The Unprecedented Woman*. (Simon & Schuster). These women are reshaping our vision of what is possible, what is to come.

As we reshape, we rethink. And that is most telling of all: "At first you pay attention to the scales and to the tape measure," says Isaacson. "But with knowledge of how to eat and exercise, a better way of looking and feeling becomes instinctive, and your program should—and does—become a part of your life." ▽

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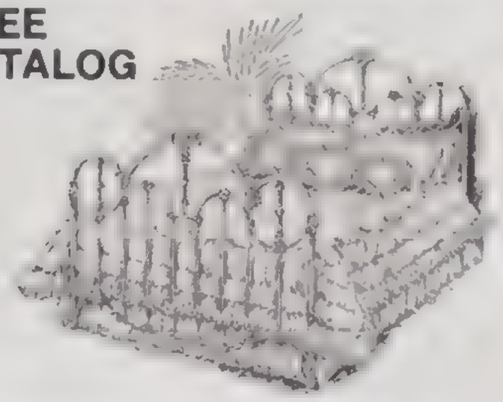

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better habits

(Continued from page 249)

fruits, vegetables, whole-grain cereals. The ACS notes that "even if fiber itself proves not to have a protective effect against cancer, high-fiber foods can be recommended as wholesome substitutes for fatty foods."

● *Include foods rich in vitamin A and C* in the daily diet. (Key word: foods, not supplements.)

● *Include cruciferous vegetables* such as cabbage, broccoli, Brussels sprouts, kohlrabi, and cauliflower in the diet. Epidemiologic research suggests they help reduce cancers of the gastrointestinal tract and respiratory tract.

● *Be moderate in alcohol consumption*. Heavy drinkers, especially smokers, are at high risks for cancer of the oral cavity, larynx, esophagus.

● *Limit salt-cured, smoked, and nitrate-cured foods*. They have been linked to an increased risk of cancers of stomach and esophagus.

Improving dietary habits needn't mean Brussels sprouts forever and never indulging in your favorite foods again. Pizza is perfectly nutritious, combining elements from three major food groups: bread (crust), dairy (cheese), vegetable (tomato). As pizza gets more fashionable, it gets more healthful: whole-wheat crusts, low-sodium, low-fat cheeses (calcium), and tomato (vitamin A).

One recent study even suggested that snackers eat more healthfully than non-snackers, perhaps because they eat a wide variety of foods. "In reasonable amounts," said William B. Weil, Jr., M.D., professor, Department of Pediatrics/Human Development at Michigan State University, "all food is good for you. Labeling foods good, bad, junk can lead to obsessions that may contribute to the eating/behavioral disorders, such as anorexia nervosa, we're seeing so much more of."

One question of particular concern to women: does what we eat really affect our skin? We all know women who seem to live on candy bars and potato chips but whose skin reflects only peaches and cream. Indeed, "there's no nutritional data to support a diet for good skin," said Harvey L. Katzeff, M.D., assistant professor of medicine, The New York Hospital-Cornell Medical Center, "but there are things you shouldn't do: don't overdo vitamin A; don't overdo vitamin D."

"Food allergies show on the skin," adds Judith S. Stern, Sc.D., professor of nutrition, University of California at Davis. "Iodine and bromide can aggravate acne. Found in seaweed (go easy on sushi wrapped in it), seafood, iodized salt, and some multivitamin supplements, iodine should be limited by those prone to breakouts." And since excessive intake of alcohol breaks tiny capillaries, it also "shows up" on the skin.

When it comes to reshaping our habits, our thinking, there's much of merit we can do to help ourselves. But whether we're choosing the "right" exercise, the "top" trainer, the "best" diet, being an informed consumer is key. ▽

ettore sottsass

(Continued from page 234)

different associations—with ancient Egypt, with Elvis—with contradictory places and cultures."

Barbara Radice—young, blond, bright—serves as art director, organizer, and general muse of Memphis. Her nervous intelligence seems to force her to question all assumptions, which makes her the ideal companion for the restless Sottsass, with whom she has lived for several years.

The office, staffed by a crew of aspiring designers, seems to function in a state of organized confusion. I am reminded both of a hippie commune, or of Andy Warhol's original Factory where all kinds of gifted people drifted in and out, and of a medieval craft guild with many apprentices. To maintain the balance between creativity and productivity is not easy; but Sottsass, who maintains a Buddha-like composure, seems to have time for everyone and everything.

By now it is lunchtime, and Ettore and Barbara invite me to a nearby trattoria where they eat nearly every day. They both order vegetarian meals, which leaves me feeling like a heathen so I order the same. I have just finished reading an Italian editorial announcing a "new spirit" for 1985, made up of optimism, humor, and irony. Clearly, I think, if anyone is the prophet of this new spirit of survival, it is Ettore Sottsass.

I am impressed by how Sottsass has put together all that he has learned in his travels around the world into a philosophy that actually makes it possible to function in the contemporary world of colliding and competing images, cultural confusion, and shortages and congestion. From the Japanese he has learned how to pare down to basics. India, he has said, taught him how to concentrate on the internal world of the imagination rather than the external world of shifting illusions. From America, he has borrowed the principles of pragmatism, which act to check the European tendency toward excessive theorizing.

I ask Sottsass what he believes the role of the designer is in today's world. He smiles his world-weary smile. "Oh, I think they are a little like the *gentils organisateurs* at the Club Med. They organize, provide entertainment, encourage others to participate."

This is a long way from the Utopian ideas of the Constructivists who thought the designer-engineer would fashion a new world of rational order and hygienic living. Clearly, Sottsass' works are a direct assault on conformity, standardization, and predetermined "good taste" in favor of fantasy, individuality, and the acceptance of the irrational as a spontaneous expression of exuberant energy.

"And the role of the artist today?" I ask.

"Artists are like the images they create. The artist, too, is a product for consumption. We design images for a society that gobbles images at a constantly accelerating rate. Mass-media reproductions have stepped up the demand for new images, so the designer now has a new relationship with the public.

"The public today is very diverse," Sottsass continues. "The one thing they all have in common is that they are oriented toward consumption—especially the consumption of images, which creates the demand for constantly changing new images."

"Do you think this means a rupture in the history of design?" I ask.

"I would say things began to change with the proliferation of design magazines. When I was young, there were only a few like *Domus* and *Casabella*. They would find something beautiful and publish the photograph, although the object might never be produced. Thus the image—the idea—entered the marketplace without necessarily being a product. The design could be consumed without being realized. Every issue offered new images to be consumed."

"If that is the case, images are used up immediately. What then is really new?"

"Clearly whatever has not already been previously consumed. We have the possibility of recuperating images not through institutions but through media. There is the constantly changing source of urban iconography, styles invented in the streets where there are zones of culture that are not fixed but still fluid and mutable."

"Is that why you looked to kitsch for new ideas?"

Sottsass was thoughtful. "I studied design as a language; from the semiotic point of view, the object is a means of communication. We begin by asking ourselves: what does this object communicate, not what is its function. This creates a great sense of liberation. We have changed the rhythms of structures, the materials—we use laminated plastics, for example, synthetic materials that used to be confined to the kitchen, and put them in the living room or the bedroom. Once this was the epitome of bad taste, now we use them in a new context, which frees others to think creatively and unconventionally."

"Do you see then a new attitude toward design emerging?"

"There is a continuous recycling taking place in actuality: what was at the center becomes marginal: the mass takes as its high style what has previously been high style, and the avant-garde in turn transforms what the masses create and brings it back to the center."

"I suppose," Sottsass reflects, "the spirit of Memphis is closer to the Viennese spirit of posing questions rather than giving answers. For example, the design of a door is not as important as the significance of the door: that it is a passage from outside to inside or between spaces with different functions. Its meaning rather than its form, which can be many different things, is the point of departure for the design. So you see, this way of looking at objects, which comes from linguistics rather than esthetics, liberated us to use new forms, materials, color patterns, iconography—to be playful."

I can see that Ettore and Barbara are anxious to get back to work, although I am still fascinated by the conversation. They are trying to finish up projects before leaving for the old house they keep on one of the remote islands off the coast of Sardinia. As we walk back to the car, I think that Sottsass is like Italy: rejecting nothing, absorbing, embracing, incorporating new happenings, anarchic, critical and wonderfully stable in its perpetual instability. Perhaps there is a lesson to be learned in accepting rather than rejecting the present, however difficult, contradictory, and complex it may be. Existential optimism: the spirit of 1985—the year when we know we have survived 1984 after all. ▽

the cutting edge

(Continued from page 240)

willing to recognize and show emotion. An example of what I mean by this acknowledgment: a woman brought her little boy into the emergency room. He had maybe fifty splinters in his hand, some of them quite deep. The mother said she wanted to hold the boy while the doctor took them out. His mother held him in her arms and I steadied his hand while the intern laboriously took out the splinters, one by one. Despite the local anesthetic, the boy was in pain, and all three of us reassured him over and over. After about the twentieth splinter had been removed, the intern looked up. "You know," she said to the boy's mother, "*you're* being incredibly brave about this too. When *my* kid had to have stitches, I ended up having to leave the room. I know it's helping your son to have you here to hold him."

Doctors-in-training are quite literally toughened, put through a regimen designed to stretch us to the very limits. The techniques are similar to those used by cults—sleep deprivation, for example, is very important. Separation from family and friends—almost a removal from the world of normal people. Frequent participation in rituals peculiar to your own little society. Until tired, disoriented, under pressure, you turn gratefully to the values and beliefs around you. And your own values change, little by little.

I remember, very early in my training, being told to examine the abdomen of a patient, since she had an abdominal mass and I should learn what that felt like. As I was leaving to go upstairs, the pathologist came in with a report on her abdominal mass: malignant tumor. Without thinking, I kept walking upstairs, and soon found myself face to face with a perfectly pleasant woman, willing to let yet another student feel her abdomen, telling me she was expecting to get her test results soon, and she hoped it was nothing serious. I smiled at her, felt her abdomen and didn't say a word because it wasn't my place. What right did I have to that knowledge? What rights did I have to intrude on her story?

After a month or two in the hospital, I was cheerful and matter-of-fact about hunting down any patients whose physical exams were noteworthy in any respect—"good physical findings" we called them. It's a necessary part of learning; you want to recognize it next time. But in the course of this, I intruded on so many stories, faced so many sick and dying people that I came to take my rights for granted.

A doctor came and spoke to us during our first year of medical school. She is the author of a couple of books about medical training and medical practice, an outspoken critic of much of what goes on in medicine nowadays. One of her pieces of advice was this: make a list, write down all the things you don't want to see yourself become. Then entrust the list to a friend, preferably someone who isn't in medical school, and ask that friend to help you keep track of yourself.

I never made the list. You plan to watch for changes that displease you. But they come slowly and you may not see them happening, or if you do, you may have come to see their necessity, which is most frightening of all. ▽

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felix rohatyn

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giving up anything. On the other hand, what I'm asking you to do is better than the alternative. If the City goes bankrupt and a lot of you lose your jobs, that's even less fair. I'm here like the surgeon called in when somebody has cancer. I don't think it's fair for you to have cancer when other people don't. But that's the way it is—because the world isn't fair."

We put a moratorium on a billion dollars of City notes. Everybody said, Ah-h-h, don't pay the notes, only the banks will be hurt; but I knew that wasn't true. I began getting letters from a lot of people; and I thought, at least I ought to visit some of them. I picked out a letter written by an elderly woman who lived with her sister. I rang the bell; a lady in her late seventies answered the door. There were dust covers on the furniture; the shutters were drawn. I introduced myself and she burst into tears. She called her sister, in her eighties, who walked with one of those cages. They had $25,000 of City notes now in moratorium and they were desperate.

I asked how she happened to buy these notes. The younger one said she was shopping a year ago, went by her bank and saw a long line—she thought they were giving away toasters. The manager of the bank told her they were selling New York City notes, 9¼ percent, gilt-edged! She couldn't afford not to buy these notes, they were the credit of the City of New York! She had only $7000 in her savings account, but called her brother to ship them his money too. It was all they had. "But," I said, "at least we are paying you 6 percent, so it's not the end of the world. Why is it you think you need this money so desperately?" And she said, "Well, if one of us dies, we have to be able to pay for the funeral."

That was a bad time, but we worked it out. Together the labor leadership and business and government not only kept this city from disaster, we brought it back to an extraordinary flowering. Now, some people complain that poor people suffered more than rich people, and that labor unions suffered more than the banks, and that's true. Poor people will always suffer more than rich people; labor will always suffer more than the banks. The question is not whether it was a perfect solution, but whether it was a fair solution, given the circumstances. I think it was.

One of the dehumanizing aspects of success is that success is a competitive exercise. You'd think that the more successful you are, the less you'd have to compete, you could take it easy. But it doesn't work that way, because success is a kind of drug—the more you use it, the more you need it. And it makes you not very nice. There are very smart, very successful people whom you are competing with who are not about to step aside, and the test is: whom have you run over today? You have to catch yourself up.

This business of becoming a public figure is a disaster if you're not careful. I became a public figure because I was chairman of the Municipal Assistance Corporation and the City was going bankrupt. And I was quoted in the papers. When it first happens you think: gee, look at the *Times* quoting me, I must be brilliant; instead of saying: the *Times* is quoting me because any *schmuck* who is chairman of MAC would be quoted.

You begin to think you are somebody entirely different, that's bad enough. Then, after a while, instead of doing whatever you have to do, and using the media to achieve your purpose, you begin to think, not "should I do this," but "how will it look?" Then your image becomes the most important thing in your life [a heavy sigh].

When we finally got the federal loan guarantees for the City, I decided I had gone as far as I could, and resigned as chairman of MAC in '78—and it was difficult, I must tell you. Reading the *Times* and not finding myself in it was not always that delightful. Also, what was amusing, the moment you are no longer a figure of power or influence, you find relationships changing rather dramatically. So I went through this drying-out process, never really thinking I would go and do it again. Then the new chairman quit, and Governor Carey asked me to take it until we found someone permanent, and I said OK, but he and I both knew that I would stay—which I did.

Being chairman of the committee that rescued the New York Stock Exchange back in 1970 was exciting, it was challenging, it was dangerous—a technical tour de force. But I didn't wake up in the morning, look at myself in the mirror, and say: gee, that was terrific what we did. As far as New York City is concerned, that was different. If I were to die tomorrow, I'd like it written on my tombstone that we kept the City from going bankrupt, and put it back together.

In my entire life, I never had a home anywhere, *including* the City. But once the fiscal crisis was over, I knew I had one, simply by the way people spoke to me on the streets, old ladies in elevators, the cops, cab drivers leaning out of car windows, and the thousands of people who have written me letters. It's not given to too many people to do something important for the place they live in—it's a unique experience. I could never live anyplace else.

I don't believe you can force things in life; and I don't think you should run after them. This is not my time politically. The mood of the country is moving in a different direction from where I am, and I am too old to change. It's still satisfying to be chairman of MAC—last year we produced a billion dollars for the City that the City didn't know we could produce, which will do some good things. I still write and testify, my voice is heard occasionally, and it doesn't change its message simply because the message is not in fashion. And if someday it becomes fashionable again, I might do something else; if it doesn't, I'll have some wonderful memories.

* * *

At fifty-six, Felix Rohatyn is a youthful and vigorous man, clearly available for further challenges: the budget deficit? the inner cities? the Third World debt? Whatever comes along, if it comes along, that might catapult him back to Page One of the *Times*, will find someone who understands the importance of blending, in the pragmatic larger world, sacrifice with fairness; and in the intimate inner world, reality and his image of himself. As Comte said, "Nothing, at bottom, is real except humanity." ▽

body language

(Continued from page 240)

about it; here's one woman's experience; here's another's. Pretty soon the reader can almost hear her own voice joining in: here's how it was with *me*. To learn as an equal—as someone whose own experience is also knowledge—is not only to be educated, but to be empowered.

It was the feminist élan of *Our Bodies, Ourselves*, as much as the information, that made it a best seller when it came up from underground. By the late 'seventies, it had found its way into high school libraries, onto YWCA bookshelves, and even the reading lists of a few reform-minded medical schools. It had also achieved the singular honor of being selected, in at least fifteen states, for the Moral Majority's blacklist.

The New Our Bodies, Ourselves is an event in its own right. It is the fulfillment of a promise that the Boston Women's Health Book Collective made to themselves fifteen years ago: to update each line and chapter as new information and technologies became available. And this time, according to Norsigian, it wasn't a matter of going off to the library in twos and threes: "Today there are hundreds of experts on women's health issues in the country—nurses, midwives, female physicians, consumer activists. We had an immense pool of knowledge and experience to draw on."

But it's more than an update. There's an expanded consciousness of age and midlife problems, of disability, limitations, and even loss. A whole new section is devoted to physical disability and sexuality, another to violence against women. There's much more on cancer, heart disease, stroke. If this sounds downbeat, consider how much worse it would be *not* to know.

What I am most struck by, though, is how much our own attitudes toward health have changed since that first, lean issue of *Our Bodies, Ourselves*—in part because of that book and the women's health movement that helped give birth to it. "Health foods" are no longer the exclusive preoccupation of a countercultural minority; sports aren't reserved for men; "alternative" approaches to health care—from acupuncture to Lamaze—have gone mainstream.

The fate of most revolutionaries is never to comprehend their own revolutions. Yesterday's rebels become today's conservatives—or befuddled bystanders. Certainly no one in the early days of the movement expected feminism to be transmuted to the skirted-suit model of individual success—or the women's health movement to help inspire a mega-vitamin boom.

What is perhaps most brilliant about *The New Our Bodies, Ourselves* is that it confronts the downside of the revolution it helped inspire: a narrow, moralistic "healthism," as the authors call it, which can only divide us. Health is something we experience individually, but that we achieve, in large part, by working together—to make our homes and workplaces safer, improve the environment, and to make good medical care available and affordable to everyone. And on all those fronts, the authors of *The New Our Bodies, Ourselves* remind us, gently but ever so firmly, that there is still a long, long way to go. ▽

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together to do collectively what they couldn't do as well individually—build a road, a school.

I want people out there to understand that you should help people in wheelchairs. There are a lot of people who say, "Let the churches do it, let the private charities do it. I have all I can do to make a living." If I were to say, "The redistributive function of this government is essential in order to achieve a kind of universal equity," they wouldn't be impressed. But if I say, "Hey, look, if in your family one of the kids won track medals and one of them was born to a wheelchair, wouldn't you ask the kid who won the track medals to pitch in?" And they'd say, "Darn right. That's family." And I say, "Now think of this government as a family," and it makes it easier to communicate.

Orth: *What were you attempting to articulate in your speech last September at Notre Dame on the separation of Church and State, politics and religion?*

Cuomo: There is a relationship between religion and morality, but you can't argue that something should be part of the public morality just because it is a religious value. The greatest strength in our democratic system is the freedom it gives people. Any effort that will jeopardize that freedom inordinately is to be shunned. Any attempt to Christianize the nation would give religion a role it's not entitled to. But many of the questions about where religion ends and public morality starts can't be answered by formula.

Orth: *What about abortion?*

Cuomo: This is one of the more difficult cases. The insistence of Catholics that everybody treat abortion as wrong—though it is a view that I as a Catholic accept—is not a wise or fair step to take at this stage. In order to bring your religion to bear on this pluralistic society you have to live your religion well. We Catholics haven't been able to prove that we reject abortion since we have abortions the same as everyone else.

Orth: *Are you attracted to the notion of running for the presidency in 1988?*

Cuomo: No. It's an intimidating thought, a disconcerting thought. I think the question to be answered by an incumbent governor is: will you run again in 1986? If you do, I don't see how you run for president in '88.

Orth: *You're perceived as a very hands-on governor. You graduated number one in your class at St. John's Law School, but you couldn't get a job with a Wall Street law firm—I guess because you had too many vowels in your name. As Lieutenant Governor of New York for four years you were sometimes isolated by a quixotic Governor. Does that sense of being an outsider affect the way you govern?*

Cuomo: Sure, my whole history has something to do with the policies I make now. I would hope that having been a kind of outsider I understand that situation and am sympathetic to it.

Orth: *Your book, "The Diaries of Mario M. Cuomo," constantly suggests a person torn between doing good for the public and doing well politically for himself. You've received a lot of good press. Does it ever seem like hype to you? Do you ever stop to wonder whether you're in political life for the right reasons?*

Cuomo: Yes. That's why I keep a diary. I ask myself all the time, are you sure you're doing this to help other people, or are you getting to like this publicity? And I test myself all the time. Maybe occasionally I fool myself, I don't know. The question is, do you honestly believe that what you're offering is the best thing you can offer? If so, acceptance or rejection ought not be terribly significant.

Orth: *Are you honestly immune to criticism?*

Cuomo: No, I didn't say immune. I don't like being criticized. When I'm in a crowd of five thousand and one person stands up and says, "You big hypocrite phony," I take it seriously.

Orth: *You seem to operate as if you weren't going to win; and when you do, you're excited.*

Cuomo: If you're talking about using all of our energy, resourcefulness to win that election, balance that budget, get through that legislative session, yes we do go all out. I like that. The worst thing in the world is wishy-washy blandness. What can be worse than being insipid?

Orth: *You're a fighter, yet you're not necessarily optimistic.*

Cuomo: Excuse me. I think of myself as a striver.

Orth: *I was struck by the imagery you used in your book about your childhood, growing up in the back room of the family grocery store, the little boy hiding behind the potato sacks, studying. You had your own little monastery back there. You seem to like to be isolated.*

Cuomo: Most of the people I know like their moments of privacy. I cherish them. I like thinking things through. Sometimes I feel things through. And that's probably what got me in the habit of getting up so early in the morning.

Orth: *For someone who cherishes his privacy, was it thrilling to give the keynote address at the Democratic convention before millions?*

Cuomo: No, that was intimidating. I didn't want to do it, and I resisted it. We were convinced the speech was going to bomb; nobody was listening to anybody. They didn't listen to Jimmy Carter and they were terribly rude to Ed Koch—everybody talking and eating salami sandwiches and walking up and down. And the speech itself—I wasn't convinced it was a great speech. We gave it an 85. So was I looking forward to it? No. How did it come out? Much much better than anybody on my team thought it would.

Orth: *Are you a natural orator?*

Cuomo: I'm not terrific with my gestures. I'm not a performer like Ronald Reagan. Even when he doesn't make sense, he's effective. If my speeches worked, it's for one of two reasons: One is that the idea being communicated was a good sound idea that people understand and relate to. Second, I believed the idea. That sincerity communicated itself and people like that.

Orth: *You've been married for over thirty years. You have three daughters and two sons. Your eldest daughter is a doctor and your two younger daughters want careers. How have the women in your family affected you?*

I remember in the *Diaries* commenting about my mother at my father's wake. My mother had been virtually invisible to the world. They saw themselves as partners, but he was the speaker for the family. And then poppa became senile and then he died. We wanted no wake—she wanted three days. She got her way. She sat through that wake and performed like a British Queen. And I remember saying in the diary, why are we surprised? Here is momma demonstrating what she always had—intelligence, class, ability to deal with pressure. But she hadn't had a chance to demonstrate it.

The analogy is kind of crude but that's the situation with women in this society. They have an immense capacity to participate but no chance to demonstrate it. So my mother's experience, my daughter Margaret fighting her way through medical school had an effect. It was tougher on Margaret than on a man. I've taught law school, so I know how professional schools operate.

Orth: *Have there been other experiences?*

Cuomo: I have two beautiful daughters after Margaret. One of them has twice been attacked by the same man. The second time he took a cigarette and burned her on the breast and it left a little mark. We never caught him. That affects my judgments on how I feel about criminal law.

Orth: *How important has Geraldine Ferraro's candidacy been?*

Cuomo: She put an end to a lot of stereotypes just by her performance—as tough as a man's, tougher than most.

Orth: *Is Matilda your foremost confidante?*

Cuomo: Matilda is not just my wife. Matilda is the honorary Chairperson of the Council on Children and Families. She was very involved in the campaign. Is she more important than the Secretary to the Governor? She has more input. I can't measure what her opinion is worth. Sometimes I accept it, sometimes I reject it, but I always hear it. Sometimes it's the last thing I hear, even if I have a pillow over my head, I hear it.

Orth: *Matilda travels more than you do. Whenever you leave New York, it's only for a very short time. You've never seen Paris, or been to China or Japan. Why is it, for someone who has been so prominently mentioned as a presidential candidate in 1988, you aren't traveling more?*

Cuomo: Always in my life there were things I preferred doing, like teaching and speaking. I preferred representing people who were going to the electric chair to traveling. I didn't want to travel. I guess that somehow makes me shriveled in my cultural instincts. I guess I'm a stiff. Put me down as a stiff!

Orth: *What makes you go for a big risk like running for governor against all odds or giving the keynote speech? You could have given your Notre Dame speech at your parish church, Immaculate Conception, in Queens.*

Cuomo: The Sicilians have a great expression: He who doesn't risk doesn't reap. And risk—what do I have to lose? I started with zero. When you come from behind a grocery store and a wonderful momma and poppa, when staying out of jail would be regarded as a success in your lifetime, what can you lose by giving a keynote speech? People will say you're not a great speaker? So what? People will say you'll never be president? So what? I got to be governor, didn't I? ▽

fashion & illustration information

Page 26: Earrings, $158. Bloomingdale's Cul-de-Sac; Camille, Coconut Grove FL; La T Da, Dallas; Sakowitz; I. Magnin. Hat and sweater at Barneys New York; Ultimo, Chicago; Linda Dresner, Troy MI; Lou Lattimore, Dallas; I. Magnin. **74:** *Top* photo: Galanos for Galanos Furs. Earrings, Roxanne Photo *below:* Earrings, Altech. **180:** Skirt at Neiman-Marcus, Dept. 35. Also at Pompian, Chicago. Earrings at Artwear, NYC; Quadrum Gallery, Chestnut Hill MA. Scarf, Bucol. Bergdorf Goodman. **181:** Outfit at Bonwit Teller, Dept. 045. Also at Dayton's; Amen Wardy, Newport Beach CA. To order at I. Magnin Dept. 30. Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's; The Yellow Door, Brooklyn NY. Panty stockings, Leg Looks by Burlington. Bag, Carlos Falchi. To order at Bergdorf Goodman; Neiman-Marcus. **182:** Stephen Sprouse fabric, Agnona. Outfit at I. Magnin, Dept. 267. Also at Hattie, Palm Beach and Scottsdale AZ; Linda Dresner, Troy MI; Ultimo, Chicago; Lou Lattimore, Dallas; Charles Gallay, Beverly Hills. Earrings, Isaac Manevitz for Ben-Amun. Bonwit Teller. Bracelets, M & J Savitt. Gloves, Sachiko for LaCrasia. Evan-Picone Hosiery. Saks Fifth Avenue. Shoes, Charles Jourdan. Perry Ellis outfit at Swansons on the Plaza, Dept. 08. Also at Lois Gean's, Magnolia AR. **183:** Bill Blass satin backed silk crepe dress, fabric by Abraham. Dress at Neiman-Marcus, Dept. 485. To order at Nan Duskin; I. Magnin, Dept. 30. Earrings, Isaac Manevitz for Ben-Amun. Bonwit Teller. Cuffs, M&J Savitt. Bergdorf Goodman; Neiman-Marcus, Los Angeles. Hanes Hosiery. Shoes, Yves Saint Laurent Footwear. Saint Laurent Rive Gauche Boutique Femme, NYC; I. Magnin. Manicure by Rosanne Singleton. Oscar de la Renta silk crepe de chine blouse. Outfit at Saks Fifth Avenue, Dept. 511; Neiman Marcus, Dept. 485. Also at Montaldo's, Dept. 07; Sakowitz, Dept. 48; Frederick & Nelson. Earrings, Laurence De Vries. Artwear, NYC. Quadrum Gallery, Chestnut Hill MA. Bag, Carlos Falchi. Bergdorf Goodman; Neiman-Marcus. Rings, Michele Leight. Manicure Alice Manuel for Nails by Josephine. **184:** Turnout also at Amen Wardy, Newport Beach CA. To order at Swansons on the Plaza. Earrings, Ellen Designs. Altman's; Neiman-Marcus. Belt comes with outfit. **185:** Outfit at John Baldwin, Dept. 78; Neiman-Marcus, Dept. 485. **186:** *Large photo:* Dress at Saks Fifth Avenue, Dept. 511. Inset: Silk taffeta blouse. Fabric, Mouley Chattillon. Turnout at Montaldo's, Dept. 07; Neiman-Marcus, Dept. 485; I. Magnin, Dept. 30. Also to order at Rich's. Bracelets, Alexis Kirk. Clotique, NYC; Carl Walker, Charlotte NC; Helen's of Course, Seattle WA. Manicure, Alice Manuel for Nails by Josephine. **187:** Tunic Geoffrey Beene. Hat, Patricia Underwood. Bergdorf Goodman; Weinstein's, New Orleans; Marti, Lancaster PA. Scarf, Saldarini. Bergdorf Goodman; Neiman-Marcus. **188:** Photo *left:* Fabric, Rainbow. Turnout also at Hirshleifer's, Forest Hills NY. Emanuel Ungaro Boutique, Bal Harbour; Rich's; Stanley Korshak, Chicago. Shoes, Emanuel Ungaro. Photo *right:* Jacket fabric, Etro. Blouse and skirt fabric, Rainbow. Turnout at Bullocks Wilshire, Dept. 356. Also at Emanuel Ungaro Boutique Palm Beach; Kane's, Chicago; Garfinckel's (blouse and skirt). **189:** Fabric, Etro. Turnout at Bloomingdale's, Dept. 392; John Wanamaker, Dept. 4722; Frost Bros., Dept. 690. Also at Emanuel Ungaro Boutique, Palm Beach and Bal Harbour; Mary V's, Tyler TX; Charles Gallay, Beverly Hills. Shoes, Emanuel Ungaro. **190:** *Left:* For hat information see page 196. All accessories, Jean Paul Gaultier. *Right:* Wool/cotton/polyester top. Turnout at Marshall Fields, Dept. 175; Neiman-Marcus, Dept. 59; I. Magnin, Dept. 266. Accessories, Karl Lagerfeld. **191:** Turnout at Bullocks Wilshire, Dept. 356. Also at Loretta Blum, Dallas; Emanuel Ungaro Boutique, Houston. Suit and blouse also at Dayton's, Dept. 354. All accessories, Emanuel Ungaro. **192-193:** Turnout at Neiman-Marcus, Dept. 27. Also at Charles Sumner, Boston; Montaldo's, Dept. 01. Gloves, Valentino. **194:** Issey Miyake wool/rayon jacket and skirt. Turnout at Neiman-Marcus, Dept. 35; I. Magnin, Dept. 267. Also at Ruth Shaw, Baltimore MD; Weinstein's, New Orleans. Jacket and blouse at Toby Lerner, Philadelphia. Glasses and shoes, Issey Miyake. **195:** wool/polyester jacket and shirt. Skirt also at Liberty House of Hawaii, Dept. 363. Hat and bag, Sonia Rykiel. Sonia Rykiel Boutiques, NYC and Houston. Shoes, Sonia Rykiel. **197:** All accessories, Chanel. **198:** Belt, Saint Laurent Rive Gauche. Saint Laurent Rive Gauche Boutique Femme, NYC. Gloves, La Bagagerie, NYC. **199:** Blouse, rayon/acetate. Hat, Saint Laurent Rive Gauche by Madcaps. Scarf, Yves Saint Laurent for Jewel Case. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques; Houston; Beverly Hills. **200:** Coat fabric, Abraham. Top fabric, Schlaepfer. Pants fabric, Gandini. Outfit at Frost Bros., Dept. 690. All accessories, Emanuel Ungaro. **201:** Outfit at Bloomingdale's, Dept. 312; Frost Bros., Dept. 692; Sakowitz, Dept. 54. Earrings, Saint Laurent Rive Gauche. **202:** Hawaiian shirt, silk crepe de Chine. Turnout at Saks Fifth Avenue, Dept. 531. Skirt and T-shirt at Rich's. Glasses, Ray-Ban by Bausch & Lomb. Macy's, Herald Square; John Wanamaker. **203:** Blouse, rayon/acetate. Turnout also at Jacobson's. Cummerbund, Saint Laurent Rive Gauche, $530. For stores see page 203. **210:** *Left:* Turnout also at Femina, Scottsdale AZ and La Jolla CA. *Right:* Turnout at Marshall Field's, Dept. 175; Neiman-Marcus, Dept. 39. Also at Martha, Palm Beach and Bal Harbour; Sakowitz (skirt only); Wilkes Bashford, San Francisco. **212:** Turnout at Frost Bros., Dept. 69; I. Magnin, Dept. 267. Also at Femina, Scottsdale AZ and La Jolla CA. Skirt at Saks-Jandel. **213:** Turnout also at Neiman-Marcus, Dept. 39; Gianfranco Ferre Boutique at Torie Steele, Beverly Hills. **214:** Shirt at I. Magnin, Dept. 267. Giorgio Armani shorts, $300. Turnout February at Giorgio Armani Boutique, NYC; Ultimo, Chicago. Shoes, Giorgio Armani by Maraolo. **215:** Giorgio Armani wool shorts, $350. February at Giorgio Armani Boutique, NYC; Hattie. **216:** Outfit at Bloomingdale's, Dept. 307. Also at Tabbi, New Orleans LA; Nadines, Fort Worth TX; Maxfield, Los Angeles. Laura Biagiotti dress at Bonwit Teller, Dept. 42. Also at Harriet Kassman, Washington DC; Oggi, Bay Harbour Islands FL; Robinson's California, Dept. 128. All accessories, Laura Biagiotti. **217:** Krizia silk georgette blouse. All accessories, Krizia. **218:** Turnout at Neiman-Marcus, Dept. 39. Turnout also at Gianni Versace Boutiques, Miami and San Francisco; Jaynee, Jamaica Estates NY. **219:** Turnout at Neiman-Marcus, Dept. 39. **220:** Giorgio Armani turnout also at Robinson's, California. Shoes, Maud Frizon, NYC and Bal Harbour. **221:** *Photo left:* Turnout at Saks Fifth Avenue, Dept. 105; Neiman-Marcus, Dept. 39. Also at John Wanamaker. **230:** "The Step-Pyramid of King Zoser, Saccara, 1983, courtesy of Sander Gallery, N.Y. **231:** Poltronova furniture, courtesy of Sottsass Associati. Lichtenstein painting "Look Mickey," courtesy of Leo Castelli Gallery, N.Y. **232-233:** Bob Dylan photo, Charles Gatewood/Magnum Photos, Inc; "Gunpati Festival IV, Bombay, 1981"; © Mitch Epstein, Courtesy of H.F. Manes, N.Y. All Sottsass designs courtesy of Sottsass Associati. Henri Matisse painting, "The Magnolia Branch," 1934, The Baltimore Museum of Art. The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. (BMA 1950. 257). "Allen Ginsberg at Flagg Street," © 1984 Elsa Dorfman. "Creation of the Universe," Painting, Western India, c. 18th century; From "Tantric Art" by Ajit Mookerjee, published by Ravi Kumar, 1983, Private Collection. Untitled Donald Judd sculpture, 1964 courtesy of Leo Castelli Gallery, N.Y. Andy Warhol's "Red Elvis," 1962, courtesy of Gallery Bishofburger, Zurich. "Le Corbusier and the Mediterranean Style," from "The Sketchbooks of Le Corbusier" courtesy of The Architectural History Foundation, Inc. and Foundation Le Corbusier. "Manas Chakra," painting on cloth, 1769. From "Tantric Art" by Ajit Mookerjee, published by Ravi Kumar, 1983, Private Collection. **234:** "The Planet as Festival," 1972 courtesy of Sottsass Associati. Claes Oldenberg's "Proposed Colossal Monument for Thames River: Thames Ball," 1967; collection Carroll Janis, NY. "Malabar," 1982 courtesy of Sottsass Associati. **250:** Earrings at Bergdorf Goodman; Twigs, Birmingham MI; M & J Savitt Salon at Stanley Korshak, Chicago. **252:** Bill Blass at Saks Fifth Avenue, Dept. 376; Neiman-Marcus, Dept. 50; Frost Bros., Dept. 530; I. Magnin, Dept. 30. Earrings, Jyunko Sonohara. Eve France, Houston. Bracelets and ring, Isaac Manevitz for Ben-Amun. Bracelets at Bonwit Teller; Neiman-Marcus. Hanes Hosiery. Yves Saint Laurent Footwear. **253:** Oscar de la Renta wool jersey dress at Montaldo's, Dept. 01; Neiman-Marcus, Dept. 49. Earrings, Suzanne Bucher. Folklorica, NYC. Bracelets, Alexis Kirk. Carlos Falchi bag. Bergdorf Goodman. Hanes Hosiery. Shoes, Walter Steiger, Madison Avenue, NYC. **254:** Earrings, Isaac Manevitz for Ben-Amun. Bonwit Teller. Plain bracelets and bracelets with stones, M&J Savitt. Bergdorf Goodman; M & J Savitt Salon at Stanley Korshak, Chicago. Bracelets with links, Jyunko Sonohara. Quadrum Gallery, Chestnut Hill MA. Echo Scarfs. Shoes, Petra shown by Buckray. **255:** Turnout at Saks Fifth Avenue, Dept. 105. Also at Maxfield, Los Angeles. Earrings, Isaac Manevitz for Ben-Amun. Henri Bendel. Bracelets, M&J Savitt. Bergdorf Goodman; M & J Savitt Salon at Stanley Korshak, Chicago. Carlos Falchi bag. Socks, Electric Sok! Shoes, Walter Steiger, Madison Avenue, NYC. **256:** Turnout also at Sara Fredericks, Palm Beach. Earrings, Leslie Block Designs. Lord & Taylor. Bracelets, Alexis Kirk. Shoes, Paul Mayer. **257:** Turnout at I. Magnin, Dept. 267. Also at Maxfield, Los Angeles. Earrings, Isaac Manevitz for Ben Amun. Bonwit Teller. Bracelets, wrist to cuff: M&J Savitt. Bergdorf Goodman; Neiman-Marcus, Los Angeles. Alexis Kirk. Evan-Picone Hosiery. Lord & Taylor; The Broadway, Los Angeles. Shoes, Yves Saint Laurent Footwear. Saks Fifth Avenue. **258:** Jersey polyester dress at Marshall Field's, Dept. 825. Earrings and bracelets, Dennis Higgins. Both at Artwear, NYC. Earrings also at Total Woman, Covington LA. Bracelets also at Quadrum Gallery, Chestnut Hill MA. Shoes, Charles Jourdan. **259:** Cotton denim dress at Montaldo's, Dept. 90; Also at Knit Wit, Philadelphia; Linda Dresner, Troy MI; Ricciani, San Francisco. Bracelet, Tom Binns. Artwear, NYC. Shoes, Manolo Blahnik. To order at Manolo Blahnik, NYC. **260:** Wool by Agnona. Sunglasses, Incognito at Pollet-Schaefer. Edge City, Jacksonville FL. **261:** Silk shantung shorts. Outfit at Frost Bros. Dept. 524. Sunglasses, Optical Affairs. Bergdorf Goodman; Optica, Beverly Hills. **262:** Silk jacquard skirt. Turnout at Bloomingdale's, Dept. 350; Burdines, Dept. 354; I. Magnin, Dept. 229. Earrings, Bettina Louise for Da Sorella. Tokyo Rose, Coconut Grove FL; Emphasis, Los Angeles. **263:** Silk stripe fabric, Corisia. Dress at Saks Fifth Avenue, Dept. 44; Montaldo's, Dept. 01; I. Magnin, Dept. 30. Turnout also at Rich's; Liberty House of Hawaii. Earrings, Costantini Designs. Nine Nine Clothing & Accessories, NYC. **264:** Zoran dress at I. Magnin, Dept. 267. Sunglasses, Camp Beverly Hills for Tropic-Cal. Necklace, Joan Fedus. Henri Bendel. Roxanne swimsuit at Bloomingdale's, Dept. 387; Filene's, Dept. 388. Terry robe, Samantha Robbins for Sami. Bracelets, Riviera. Caché, Miami. Sunglasses, Anne Marie Beretta by Alain Mikli. Morgenthal Opticians, NYC; Oak Lawn Sportswear, Hot Springs AR. **265:** Watch by Coro. Savage, NYC; Maxfield, Los Angeles. Earrings, Ted Muehling. Artwear, NYC. Calvin Klein pants at Dayton's. Belt, Miss Ellen Ruth Levy. Kenneth Wize, Fort Worth TX; Lina Lee, Beverly Hills. Sunglasses, see information page 264. **266:** Frances Henaghan at Neiman-Marcus. Tropic-Cal sunglasses. Belt by Ruza. Charivari, NYC; Country Fair, Deal NJ. Christian Dior at Bloomingdale's, Dept. 387. Robe, Samantha Robbins for Sami. DeWeese Designs at Lord & Taylor, Dept. 28; Jordan Marsh, Dept. 143; Liberty House, Dept. 384. Also at Diamonds, Las Vegas NV; Bullock's, Dept. 384. Earrings and bracelets, Riviera. Schrader Sports rayon/ramie/cotton top; rayon pants. Outfit at Bambergers, Dept. 176. Earrings, Stephen Dweck. Henri Bendel. **267:** Merona Sport at Bloomingdale's, Dept. 266; Neiman-Marcus, Dept. 440; Macy's, San Francisco, Dept. 168; Liberty House, Dept. 396. Also at Bullock's, Dept. 343. Top also at Goldwaters, Albuquerque NM. Hat from East Side Story, NYC. Tropic-Cal sunglasses. **270:** Silk charmeuse turnout. Shirt, $220, pants, $216, robe, $335. Available at OMO Norma Kamali Boutique, NYC; Ultimo, Chicago. Shoes at Saks Fifth Avenue. ALL PRICES APPROXIMATE

CORRECTION

The silver wig on the cover of December Vogue was incorrectly identified. The facts: wig designed by Phyllis Weissman, of Tiffany Wigs, Yorktown Heights, NY. Manufactured by Jacquelyn International, NYC.

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